

L

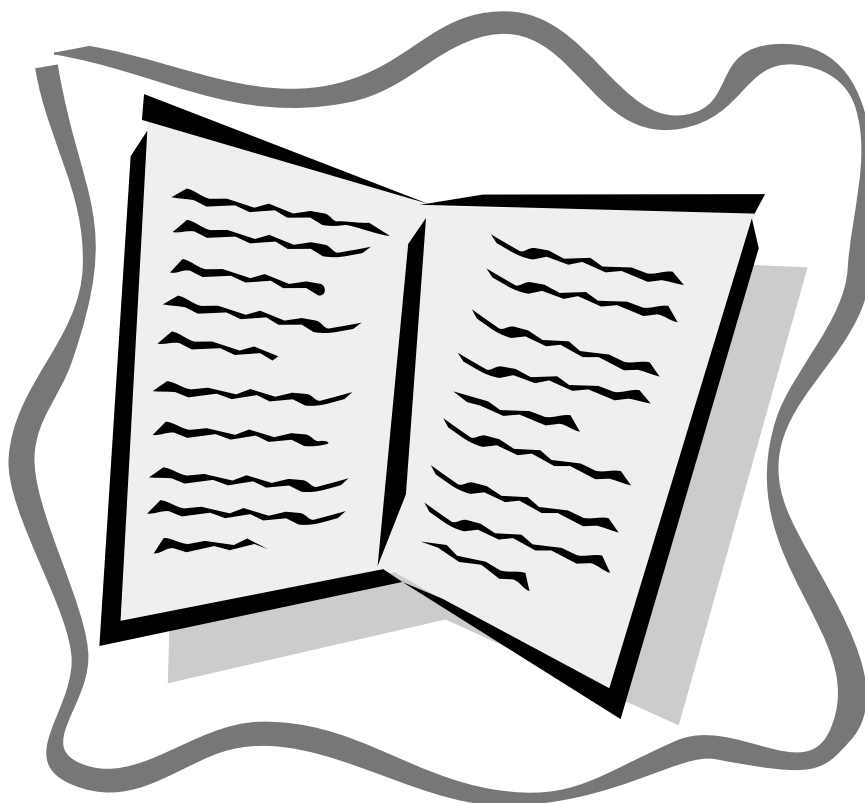
ITERACY



*T*EACHING LITERACY
IN CREATIVE ARTS
IN YEAR 7

NEW SOUTH WALES
DEPARTMENT
OF EDUCATION
AND TRAINING





Teaching literacy in creative arts in Year 7

© State of New South Wales through the NSW Department of Education and Training, 2007. This work may be freely reproduced and distributed for most purposes, however, some restrictions apply.

 			
---	--	---	---

Acknowledgements

Meredith Ash	Carlingford High School
Philip Hart	Marrickville High School
Terri Kamasz	Beacon Hill High School
Betty Barnes	University of Technology, Sydney
Reg Newitt	Curriculum Support Directorate
Gary White	Curriculum Support Directorate
Michael Anderson	Curriculum Support Directorate
Vivie-Anne Fazzalori	Curriculum Support Directorate
Julie Montague	Curriculum Support Directorate
Deidhre Wauchop	Curriculum Support Directorate
Paul Hardage	Curriculum Support Directorate
Penny Hutton	Curriculum Support Directorate

Cover photo Marrickville High School

© 1998 NSW Department of Education and Training
Curriculum Support Directorate

RESTRICTED WAIVER OF COPYRIGHT

The printed material in this publication is subject to a restricted waiver of copyright to allow the purchaser to make photocopies of the material contained in the publication for use within a school, subject to the conditions below.

1. All copies of the printed material shall be made without alteration or abridgment and must retain acknowledgement of the copyright.
2. The school or college shall not sell, hire or otherwise derive revenue from copies of the material, nor distribute copies of the material for any other purpose.
3. The restricted waiver of copyright is not transferable and may be withdrawn in the case of breach of any of these conditions.

SCIS order number: 929111

ISBN: 0713 08239

Product number: 10814



Contents

- Chapter 1: The literacy demands of the creative arts key learning area 5
- Chapter 2: The continuum of literacy development 13
- Chapter 3: Assessing, planning and programming for explicit teaching 20
- Chapter 4: Units of work 24
 - Dance “Billy the Punk” 25
 - Drama “Clowning” 43
 - Music “Penguin circus” 61
 - Visual arts “Faces” 80
- Chapter 5: Planning a whole-school approach to literacy 111



Chapter 1:

The literacy demands of the creative arts key learning area

Scenario of a Year 7 visual arts lesson on *Shape*

The following scenario models how literacy strategies can form an integral part of a lesson. Visual arts content is used for this particular example, but the principles could apply equally to a lesson in dance, drama or music.

Teacher : Today we are looking at shape. What does this word mean in visual arts?

Student 1: Shapes are lines which start and end at the same place.

Teacher: That's right. Jacinta, could you draw a leaf on the board? (*Student draws a leaf on the board and teacher writes "shape" inside it.*) Now, can anyone tell me anything else?

Student 2: Shapes can be organic.

Teacher: Great, but what do we mean by organic?

Student 2: It means they're natural shapes.

Teacher: That's right. It means that it's a shape which occurs naturally in the environment. (*Teacher draws a different leaf shape on the board and writes "organic" inside it.*) Are there any other types of shapes?

Student 3: Some shapes are mechanical.

Teacher: What else can we call mechanical shapes?

Student 4: Geometric, because they've got lots of angles and straight lines.

Teacher: (*Teacher draws a square on the board and writes "geometric" and "mechanical" in it.*) Can you give me any other examples of geometric shapes? I know you have learned about geometric shapes in maths.

Students: Rectangle, triangle, circle. (*Teacher draws these shapes on the board.*)

Teacher: Fine. Now, we can classify shapes depending upon their line structure. We can classify them depending upon whether they are organic or mechanical. (*Teacher writes these words on the board.*)

Turn to a new page in your visual arts process diaries. On the left-hand side of the page write "organic shapes" and on the right-hand side write "mechanical shapes". Draw some examples of each type of shape. Next we'll make a collage of shapes and paste this in our visual arts process diaries.

In this brief transcript we can see that the teacher is supporting the students' learning in the following ways:

- The teacher is making links with and activating prior learning
- The teacher is providing a visual model of the students' responses
- The teacher is providing explicit teaching of the subject-specific vocabulary and is moving the students from their commonsense understandings of the topic to the technical understandings required.

Teachers need to provide explicit instruction for students in meeting the literacy demands of the creative arts subjects. This explicit literacy teaching is integral to the teaching of content.

This book will provide you with the tools to improve students' literacy achievements. It will also provide a framework for teaching which can be applied to other topic areas.

What are we referring to when we talk about literacy in creative arts subjects?

Nowadays, literacy as a word is used with very broad meanings. We hear people speak of scientific literacy, computer literacy and media literacy. When literacy is used in these ways it is a metaphor for "understanding", and what we really mean is understanding science, understanding computers or understanding the ways in which the media work. This is not what we are talking about here. What we are dealing with in this book is knowing how to go about teaching in a systematic and explicit way so that the teaching of the content is not obstructed by students' lack of ability to read and write appropriately in the subject area.

This is how we are defining literacy.

Definition of literacy

Literacy is the ability to read and use written information and to write appropriately, in a range of contexts. It is used to develop knowledge and understanding, to achieve personal growth and to function effectively in our society. Literacy also includes the recognition of number and basic mathematical signs and symbols within text.

Literacy involves the integration of speaking, listening and critical thinking with reading and writing. Effective literacy is intrinsically purposeful, flexible and dynamic and continues to develop throughout an individual's lifetime.

All Australians need to have effective literacy in English, not only for their personal benefit and welfare, but also for Australia to reach its social and economic goals.

*Australia's Language and Literacy Policy,
Companion Volume to Policy Paper, 1991,*

Students in Year 7 need to demonstrate a variety of literacy skills in order to communicate effectively their skills, knowledge and understandings in each arts subject area.

Talking

In studying the arts subjects – dance, drama, music and visual arts – students are expected to talk for these purposes:

- to discuss their response to an artwork or a performance.
- to explain the processes they used to construct an artwork, performance or musical composition
- to instruct others in a group in how to perform a dance, or create an artwork, or when directing a performance in drama or music,
- to describe the characteristics of an artwork or performance or to describe the instruments prominent in a musical composition
- to retell a series of events in program music
- to argue a particular point of view when responding to an artwork or performance
- to narrate a story which may then be reworked as a dance, dramatic or musical performance or through an art form.

This means that, to be successful in speaking, students need to be able to:

- use talk to link prior understandings to new knowledge, e.g. students might relate to the class how they are going to use the knowledge they learned in a previous unit on improvisation in their current clowning routine (see Unit 4, drama)
- choose an appropriate form of speaking according to their purpose, e.g. respond informally to a musical composition in group work
- choose an appropriate language form for the audience, e.g. students may use persuasive language in a class situation to provide a personal response to an artwork
- display an understanding of, and sensitivity to, cultural conventions through choosing words which show their appreciation of the value of diversity and differences
- present a strong point of view, including one or two reasoned arguments, when appraising an artwork or responding to a performance
- offer explanations for events or phenomena, e.g. explain how a certain effect was created in making an artwork
- use a variety of connectives or conjunctions to express cause and effect and time relationships in a text, e.g. in music respond to a piece of music by describing the sunrise:
“At the beginning of the piece the music is played softly and slowly, giving a feeling of quiet as the sun rises. As the tempo increases, the flute and clarinet become louder. Suddenly the instruments get higher in pitch, the number of instruments increases and you know the sun has risen.”
- tell a story in a way that engages an audience, e.g. present a solo performance
- prepare a detailed account on a known topic, showing attention to quality and relevance of content, text organisation and method of presentation, e.g. a research assignment on Australian indigenous dance, music or art

- rehearse and perform a play or poem
- engage in improvisation or role-play
- use pace, volume, pronunciation, enunciation and stress to enhance meaning in a rehearsed reading of a story with dialogue or a performance of scripted drama
- use body movement, facial expression and gestures to enhance meaning in a play or when telling a story
- join in discussions constructively, expressing ideas and opinions without dominating
- respond to a listener's reaction by restating, modifying content, varying tone of voice
- use strategies to assist small-group members to contribute, e.g. ask questions to clarify others' viewpoints, negotiate.

Listening

In studying creative arts subjects, students are expected to listen for these purposes:

- to gain information
- to follow instructions
- to identify a point of view
- to respond appropriately to a performance or exhibition.

This means that, to be successful in listening, students need to be able to:

- respond constructively to alternative viewpoints, e.g. a radio or television review of a performance or exhibition
- ask questions both of the teacher and other students to clarify meanings
- make brief notes from a spoken text, e.g. a television documentary or explanation by the teacher
- detect strategies that speakers use to influence an audience
- recognise when an opinion is being offered.

Reading

In studying creative arts subjects, students are expected to read a wide range of texts, including visual and media texts, for the following purposes:

- for enjoyment
- to locate specific information
- to find out how to make something or complete a task
- to make comparisons between varying interpretations and viewpoints.

This means that in reading, students need to be able to:

- recognise and discuss the ways in which readers' personal experiences and viewpoints can influence the interpretation of a text
- recognise and discuss the position taken by the author of the text and the position the author wishes the reader to take, e.g. in theatrical reviews and reviews of art exhibitions
- recognise important organisational elements in texts, e.g. main elements of narratives: main ideas and supporting details in factual texts; main argument, supporting points and conclusion in an exposition; general statement or classification and descriptive details in a report; acts and scenes in plays
- discuss the ways in which different media treat the same event, e.g. newspaper, magazine, television news
- view a documentary or performance in order to respond to questions posed by the teacher
- recognise a variety of film and television genres from features of setting and costume
- discuss some techniques used to establish mood in films and plays
- reflect on their feelings of empathy with characters in literary texts
- respond in a variety of ways to aspects of literary texts, e.g. characters, ideas, themes, issues, style, setting
- consider events in texts from different characters' viewpoints, e.g. role-play or write in the role of a character
- select information and ideas needed to complete particular tasks from texts which have been read or viewed, e.g. write a description of a character, identify cause and effect
- predict possible resources and devise a search plan
- identify and locate resources by using a range of strategies, e.g. subject/key word/author/title searches, consulting encyclopaedias, atlases, yearbooks, databases and CD-ROMs in school and local libraries
- use other information sources, such as government departments, local people and organisations, magazines, pamphlets and newspapers
- select resources, using skimming techniques, and scan selected texts to locate information
- find information on an unfamiliar topic in such sources as encyclopaedias, reference books, the Internet
- use a range of automatic monitoring and self-correcting strategies when reading, e.g. re-reading, reading on, slowing down, sub-vocalising
- use word identification strategies, e.g. knowledge of words and their parts, such as root words, prefixes
- attempt several strategies for reading difficult texts, such as talking to others about ideas and information conveyed in the text, re-reading or reviewing parts of the text, making notes about key features, consulting the index, contents page or glossary, using diagrams accompanying the text, searching for links with personal experience
- read texts aloud using appropriate stress, pause and intonation

- identify layers of meaning within a text, with guidance from the teacher
- interpret music video clips, performances or print advertisements that use some abstract symbolic images, and justify that interpretation
- construct considered responses to texts which they read or have heard read aloud
- justify references about information and ideas implicit in texts by referring to the features and structure of those texts
- identify text features which may help readers to distinguish fact from opinion
- identify the viewer's position in visual texts and how this affects meaning, e.g. camera angles.

Writing

In creative arts subjects, students are expected to write for the following purposes:

- to present a particular point of view, especially when responding to a performance or artwork
- to entertain, e.g. script-writing
- to instruct, e.g. the procedures involved in creating an artwork or performance
- to inform or report on a topic area
- to recount a series of events, e.g. recount of excursion to art exhibition
- to explain, e.g. how a special effect was created
- to respond, e.g. write a review of a performance or artwork.

This means that, to be successful in writing, successful students need to be able to:

- consider the reader's likely knowledge of a topic and provide an appropriate level of explanation and definition
- choose language appropriate to the audience and purpose
- argue a position or point of view, raising a few related points in support of a thesis
- construct an information report that elaborates on and classifies details on a number of aspects of a topic
- write for performance by peers a short play in which characterisation is developed through dialogue
- create poetry in varying forms, attempting to use language economically to develop ideas or images which may then be interpreted through dance, drama or art
- construct a newspaper article with consideration given to headline, visual elements, point of view, chronological order, e.g. students write a theatrical review or take on the role of art critic
- discuss in writing some pros and cons of a topical issue, attempting to relate these one to another, e.g. an issue of funding for a new dance ensemble or theatre company

- incorporate some detailed description and reflection into a written account of a personal experience, e.g. a personal evaluation of a musical composition or dance or drama performance
- devise a set of explicit instructions that involve related steps
- experiment with humorous adaptations of standard text types to amuse or entertain readers
- plan writing through discussion with others and by making notes or lists or drawing diagrams
- record information from a variety of sources before writing
- re-read work during writing to maintain sequence and meaning, change words and phrases, or check for errors
- attempt to rearrange sections of text to improve the organisation of ideas
- use a variety of drafting techniques, e.g. crossing out, cutting and pasting, using carets or arrows to show insertions
- decide when help is needed with writing and know where to get it, e.g. go to a friend for an idea, or to a thesaurus or dictionary for the best word or spelling
- use a checklist to guide proofreading of their own and others' completed texts
- respond to others' writing with constructive comments
- monitor their own progress as writers
- recognise meaningful divisions between sections of text and set these out as paragraphs
- monitor their own spelling and attempt corrections through an understanding of word usage, including visual and phonic patterns, word derivations and meanings
- understand how particular aspects of grammar are characteristic of particular text types and use these consistently in their own writing
- use a range of conjunctions and connectives to indicate relationships between ideas in writing
- use common punctuation marks correctly
- select vocabulary for precise meaning and discuss the effect of vocabulary choices in their own writing and text models
- use a legible handwriting style
- use a variety of print and script styles to emphasise or highlight parts of the text, e.g. underlined headings, capitals
- draft text on a word processor
- edit text on a word processor using cut, copy, paste, move functions
- change the appearance of text for different effects.

Literacy and electronic technologies

There are many forms of reading and writing, and each form is defined by a particular technology – pen and paper, typewriter and paper, billboards and posters, computer screens and keyboards. Each technology provides us with a unique writing space, which is both physical and visual. Electronic technologies, including computers, video, worldwide web, email, CD-ROM, hypertext, are important to note separately because they do not rely solely on paper and print media.

We read and write using electronic technologies differently from the ways we use traditional paper. The interactive nature of the computer and its inherent visual structure influences the way the reader and writer think about communication. Computer screens more closely resemble the surface of a television set than a printed page – they use cursors, menus, windows; the surface is glass; they require external power; and the text is infinitely editable, shifting and non-linear. The Internet, in particular the World Wide Web, reflects all of these characteristics. The type of writing space created by an electronic page cannot be reproduced by any other medium and enable the same construction of meaning by an individual reader.

As we work towards content and literacy outcomes, it is important to recognise how students read from and write with different technologies. In this way, teachers can make use of the inherent characteristics of the electronic page to enhance the degree and quality of meaning which students gather from the world around them.

This type of specific reading and writing can be seen, for example, in:

- the concise language needed for the creation of an effective slide presentation
- the informality, lack of structure and immediacy of e-mail
- the need for critical thinking and understanding when *reading* as opposed to *surfing* the net
- the easy and quick way you can edit and change the visual appearance and emphasis of a text on a screen and consequently the overall meaning
- the collaborative nature of writing via a network during whole-class or group activities.



Chapter 2:

The continuum of literacy development

A functional view of language

In the NSW Department of Education and Training, all literacy activities are based on a functional view of language, which emphasises the way language is used to make meaning.

A functional view of language shows how language enables people to do things: to share information, to enquire, to express attitudes, to entertain, to argue, to have needs met, to reflect, to construct ideas, to order experience and to make sense of the world. It describes how people use language for real purposes in a variety of social situations. All these language exchanges, whether spoken or written, formal or informal, are called “texts”.

This view of language recognises the ways in which the particular language choices we make in any situation influence, and are influenced by, the people involved and the subject matter. The roles and relationships existing between the speaker and the listener or the reader and the writer influence the words which will be used and the ways in which the text will be structured.

Similarly, the subject matter will influence the language choices. For example, in a text about droughts you would expect to see language which describes and explains and technical vocabulary about such things as rainfall patterns or land features; such as erosion, and their effects on people, animals and plants. On the other hand, in a text about how to use a kiln you would expect to find language which instructs or commands, such as *load*, *stack*, *regulate* and *set at*. You would expect to find words which name the equipment to be used, such as *pyrometer*, *elements* and *kiln furniture*, and technical words which relate to the processes employed, such as *glaze firing* and *crazing*.

In the creative arts it is important for students to use technical language in describing and responding, verbally and in writing, to artworks and performances. In each of the creative arts subjects, students build a technical vocabulary to allow them to respond to the work of others and to evaluate their own work. A functional view of language focuses on how language has evolved to meet our needs. The language we use has evolved within a culture which has particular beliefs, values, needs and ways of thinking about the world. Our language is shaped by these cultural factors and in turn helps to shape the culture. For example, in the English language we have only one word for snow which describes all the different kinds of snow. The Inuit people have ten different words for snow covering different types of snow. They need to be able to define snow more distinctly because their survival could depend upon being able to identify and describe the classifications of snow conditions.

Primary school experiences

During their primary years of schooling, students will have been engaged in talking, listening, reading and writing for a range of purposes. These purposes would have led them to become familiar with a variety of different forms of reading, writing, talking and listening. These different forms of language are often called *text types*. We can group them together, based on features they have in common, and give them names, such as:

- narrative
- discussion
- explanation
- exposition
- procedure
- recount
- report
- response.

In the early phases of a teaching program, students will be examining these text types as individual entities, while in fact many of the tasks they will be involved in will require them to incorporate the features of several different text types.

The following is a sample task which could be applied to any of the arts forms.

Task:

Consider three works by one Australian artist (e.g. visual artist, musician, playwright, choreographer). Describe the subject matter or content of each work and discuss the possible meanings.

What does this task involve?

1. *Consider three works by one Australian artist* involves identifying who will be selected from the hundreds or thousands of possibilities. Questions for consideration could involve:

Who are some Australian artists?

Will they all be contemporary?

Will they all be working in the same style?

Will they all come from an Anglo-European background?

Will they all be female?

Will they all be from the same city or location?

Students will need assistance in locating and researching suitable references. This may include using the school and local libraries, specialist magazines and the Internet. Discuss with students possible ways of grouping or selecting the artists.

2. *Describe the subject matter or content* involves knowing what subject matter or content is and how to locate it. This may involve students in writing a report or a description.

The syllabus might provide categories to work from. Students will need to be introduced to essential vocabulary which is required for a description of subject matter or content.

3. *Discuss possible meanings* might require students to go beyond the apparent subject matter to interpret what the work is about. It could be written as an exposition or discussion.

Teachers might ask questions like:

“Who or what is not represented in the work?”

“Why not?”

“Who or what is given prominence?”

“What is the effect of this?”

4. Often tasks which involve discussion require students to conclude with a judgement or personal evaluation of the work. The processes suggested above will help students to arrive at an informed opinion and a rational judgement.

When setting tasks such as this, it is important that we are clear about the purpose of the task and what we expect the students to produce, and that we explain this clearly to the students. We should ensure that students have been previously supported in researching and presenting information in the ways we require and that we explicitly describe the criteria which will be used to assess their work.

Students’ skills in using these text types would have been developed in a range of KLAs. Primary teachers tend to use an integrated model of teaching, where the boundaries between the various KLAs are often blurred. For example, a thematic unit of work in Year 6 on “*Water*” might incorporate aspects of dance, drama, music, visual arts, science, technology, HSIE, mathematics and English. Within this unit of work students would have been speaking, listening, reading and writing for a number of purposes. They would have produced texts such as information reports, discussions, explanations and narratives. The implications of this teaching approach is that the students often do not recognise the KLA or the content separately from the way of reading and writing. This means they sometimes have difficulty in transferring their learning from the primary to the secondary setting. For example, they may think that writing explanations is something they do when they write about “*water*” in science and not recognise that it is an appropriate form of writing in many different contexts.

Implications for teachers of creative arts subjects in Year 7

Teachers need to take account of the prior learning experiences of students and make links to these experiences for them. This book will provide you with a range of practical ways for addressing the learning needs of students.

In planning explicit support for students in meeting the literacy demands of the arts subjects in the Year 7 curriculum, teachers also need to recognise that they are preparing students for the further demands of stages 4, 5 and 6.

In primary school, the literacy demands of creative arts have consisted largely of communicating, through discussion of artworks and art experiences and different types of performances in music, drama and dance. Students will have developed a technical vocabulary in music and visual arts. They might not have such a vocabulary in dance or drama.

For example, in music, students will have identified, learned about and written about different musical instruments and their roles. In visual arts, students will have learned to follow some procedures, e.g. the steps involved in firing a kiln, or printing a block print.

When students arrive in Year 7 they generally have already learned a great deal about making and appreciating the different arts forms. Now in secondary school, the literacy demands of creative arts will expand and become more sophisticated.

By Year 10, visual arts students will be expected to:

- make artworks in a variety of forms, using a range of subject matter and materials
- understand the relationship between their artworks and their cultural milieu
- know and use an extensive visual arts vocabulary
- critically discuss artworks and art writing in each of the practices
- use the frames as orientations for analysis and critical reflection
- critically appraise their own artworks to make adaptations and to generate ideas for further exploration
- maintain records of idea development and work processes in a visual arts process diary (VAPD).

In music, students will be expected to:

- compose in a variety of styles
- plan, select and modify performances
- use appropriate language to describe the way sounds are organised to express ideas and feelings
- show the way music is made within particular cultural and historical contexts.

In drama, students will be expected to:

- respond in writing to dramatic performances
- use appropriate language to write and speak about dramatic performances
- use improvisation to build a play
- use mime to communicate
- take on roles to create characters
- understand elements of performance
- demonstrate an understanding of drama in other cultures.

In dance, students will be expected to:

- respond in writing to dance performances
- use appropriate language in the analysis of dance works
- perform in a range of dance techniques and styles
- know and use dance terminology in practical tasks and written reflection
- compose dance phrases or sequences based on an understanding of the elements of dance and the craft of composition.

Generally, students will not easily understand the more sophisticated literacy demands of the creative arts areas unless teachers explain and explicitly teach these literacy demands. Teachers need to be able to do this using a language to explain how language works when describing or responding to an artwork or performance, or when explaining the procedure which resulted in that artwork or performance.

Literacy supports learning

Students learn about literacy as they interact with peers, teachers and the wider school community in many contexts. In the arts, in particular, we need to provide students with many opportunities to interact with others to express opinions about artworks and performances and to listen and respond to the views of others. Students should be given opportunities to interact as readers or listeners with a wide range of texts. They need the opportunity to reflect upon and evaluate their own compositions, performances and artworks.

In all subjects, students develop understandings and learn new concepts and skills through the use of language. As they explore their environment, investigate problems and participate in cooperative learning activities they use language to clarify their thinking, share and test ideas, communicate with others and reflect on their own learning.

Teachers should model the thinking processes involved in deconstructing or analysing a text. We should demonstrate how to look for and select relevant information from texts which may at first appear to be inaccessible.

It might sometimes be necessary to rewrite a text in order to simplify the language or concepts for some students, so that they are able to work with it. Usually, however, it is preferable to expose students continually to good quality, sophisticated language.

We must provide learning experiences that include literacy learning in ways that build on students' life experiences and focus on the content they need to learn. For example, it is important that students have the literacy skills to evaluate their own making in art and performance. They need to be able to communicate their observations, reflections and composition practices.

Provide opportunities for students to develop confidence in using spoken and written language in a variety of contexts. They should be encouraged to experiment with and explore ways of expressing ideas and communicating meaning as they develop their skills in writing for a number of purposes and audiences. They should be helped to develop as independent learners as they use language to make their meanings clear.

Students should come to understandings about how language works through frequent talk about the written and spoken texts they are working with. They should have many opportunities to read, write, talk and listen and focus on the grammatical features that successful texts employ. In this way students will develop and use a shared language for describing the way language works to achieve particular purposes within the creative arts.

Students need to participate in both naturally occurring and structured demonstrations of language in action within the creative arts. Learning experiences should provide clear models of successful texts and opportunities for students to create their own texts with support as they move towards independence. Frequent opportunities should be provided for students to participate with their teachers and other learners in the joint construction of texts. For example, in music, the class could prepare a report on the five main sections of the orchestra. The class can be divided into five groups, each representing a section of the orchestra and given a scaffold of a report which they can use to assist them to gather information and write their reports. After research and discussion, each group reports back to the whole class and an overhead is used by the teacher to combine the information into one full report. This is often referred to as a joint construction. Students will require assistance with locating and selecting information about their section of the orchestra and presenting their findings.

In working towards syllabus outcomes, students will often be attempting language tasks which are new to them. These tasks need to be analysed in order to ascertain the specific demands that they will make on students. Once these demands are recognised and understood, students should be provided with appropriate support at points of need throughout the process so that they are assisted towards achieving success. For example, a scaffold of a response assists students in communicating their responses to an exhibition or performance. The following features of text organisation and language would need to be explicitly taught and modelled.

<i>Text type:</i>	Response
<i>Purpose:</i>	To respond to an artwork or performance
<i>Structure:</i>	Part 1. Write about the context of the artwork or performance Part 2. Describe the artwork or performance Part 3. Make a judgement about the artwork or performance.
<i>Language features:</i>	Words which express judgements, descriptive language.

Learning environments need to be structured so that students are encouraged to take risks and are led towards an understanding that approximating is a natural and necessary aspect of real learning. They need to feel that it is acceptable and appropriate to make approximations based on the level of knowledge and awareness which they currently have about literacy, while the teacher continues to provide exemplary models.

The learning experiences in creative arts should be designed around real texts. Authentic texts, both spoken and written, form the context in which to teach students about how language works. Such texts provide a contextual framework for achieving the syllabus outcomes. Students need to read or listen to and then discuss reviews by others of artworks or exhibitions and performances. Teachers should demonstrate and make explicit the ways in which language is used to describe the artwork or performance and persuade the reader or listener to a particular viewpoint.



Chapter 3:

Assessing, planning and programming for explicit teaching

In planning appropriate programs in the creative arts subjects, teachers will first need to establish the level of students' skills, knowledge and understandings. This information can be used to plan learning and teaching activities in relation to content and to identify the literacy skills which students will need to understand the content.

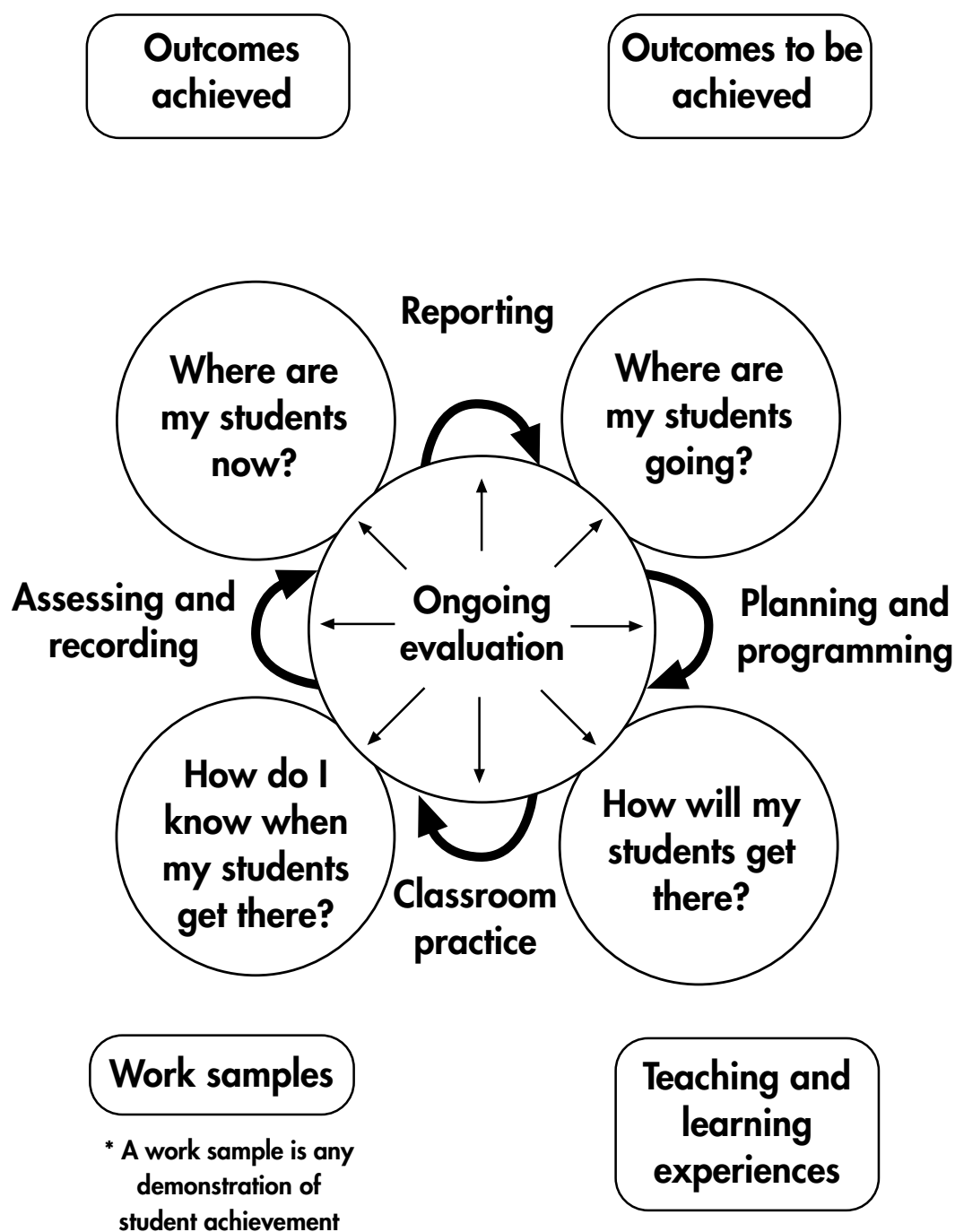
The document, *Principles for assessment and reporting in NSW Government schools* (1996), sets out useful guidelines for assessing students' performance and should be read in conjunction with this chapter.

Information about students' literacy

Teachers in Year 7 should collect information regarding students' literacy achievements from a range of sources, including the following:

- Primary schools:
for information about the literacy skills of students and their experiences, knowledge and understandings of content in the creative arts key learning area
- ELLA results:
for a snapshot of students' skills in reading, language and writing, both for individual students and for year groups
- Subject-based learning and teaching tasks:
for information on students' achievement in specific skills and knowledge areas
- School-based support teachers:
ESL teachers, for advice about students' levels of achievement using the ESL scales
STLDs, for advice about alternative or additional teaching strategies to assist students experiencing difficulty.

The following diagram reflects the learning and teaching cycle.



What information needs to be collected?

- *Establishing the current levels*

This information needs to focus on students' knowledge, skills and understandings in the subject content of the relevant syllabus. Questioning, conducting quizzes, making *what we already know* charts, and devising performances will all give important clues about appropriate places to start and will assist in planning additional support and greater challenges, as required by students.

- *Preparing for proficiency in new content*

Identify the literacy demands of the new content.

Determine whether students have previously encountered these demands by organising writing, oral and/or reading tasks.

Consider the technical or subject-specific language which students will be required to use and ways in which they will need to be supported.

Assess the level of difficulty of text-based information and locate alternative texts to suit the differing abilities of students.

Support students in reading more difficult texts by the following:

- *Highlighting and teaching the new vocabulary*
- *Having students look at headings and sub-headings to predict what the text will be about*
- *Having students consider the theme of a text and predict the contents*
- *Making tapes of the text for students to follow at a listening post.*

Explicit teaching involves:

- explaining the purpose of the task or unit of work to students
- presenting tasks clearly
- providing modelling and demonstrations of the tasks to be performed
- making links to prior knowledge
- breaking the learning up into meaningful “chunks”
- providing positive and useful feedback to students on both their developing content knowledge and skills and their literacy skills
- correcting errors and providing further modelling and demonstration as needed
- providing opportunities for students to practise new skills and understandings with guidance from the teacher or support from peers.

Systematic teaching involves:

- having a clear understanding of the skills, knowledge and understandings that need to be taught
- recognising what literacy demands are inherent in the content to be taught
- implementing a range of appropriate strategies for teaching literacy
- monitoring students' progress consistently throughout the teaching and learning cycle and adapting the teaching where necessary
- providing opportunities for modelling and demonstration, guided practice and independent performance of all new learning.

(Adapted from *Focus on Literacy*, Department of School Education, 1997)



Chapter 4: Units of work

Literacy strategies in the creative arts

This chapter contains units of work in each of the four arts forms of dance, drama, music and visual arts. The units provide examples of how literacy strategies can support teaching and learning in the creative arts key learning area. They demonstrate how the explicit teaching of text types enables students to choose the most appropriate ways to construct either spoken or written texts. By learning how texts are constructed to achieve particular purposes, students are able to recognise how they are being positioned by the writer or speaker.

- Unit 1: Dance “Billy the Punk”
- Unit 2: Drama “Clowning”
- Unit 3: Music “Penguin circus”
- Unit 4: Visual arts “Faces”



Unit 1: Dance “Billy the Punk”

This unit of work focuses on the story *Billy the Punk* by Jessica Carroll and Craig Smith. Students will respond in writing to the performance of movement phrases choreographed to ideas from *Billy the Punk*. The focus of the unit concerns the use of compositional processes to make a dance in response to a stimulus. The literacy component of the unit will involve students in reporting, describing, recounting, instructing and responding.

The outcomes of the unit will demonstrate the student’s ability to:

- use the elements of dance composition in response to a literary stimulus
- organise their ideas into movement phrases
- think imaginatively in dance
- use dance terminology accurately in its application to set tasks
- understand and apply safe practices to dance exercise and technique
- use knowledge of appropriate literary text types to enhance listening, speaking, writing and reading in dance composition.

Background knowledge

This is not necessarily the first dance unit that students in Year 7 would experience and students would have been introduced to some of the terminology in performance lessons. Other dance experiences, such as those provided in PDHPE K-6, would have familiarised students with terminology related to space, time and effort.

This unit presupposes that students have a basic understanding of and ability to use dance vocabulary related to:

- designing movement and movement phrases (locomotor or travelling movement and non-locomotor or axial, non-travelling movement) for a particular purpose
- defining the space (using direction and level to devise a floor pattern and spatial design), alone, with a partner and as part of a group
- understanding simple time signatures (beat, bars, rhythm and duration)
- understanding that movement tempo (fast, slow, accelerated, slowed, movements of stillness) colours the expressiveness of movement phrases
- using movement quality (smooth, sustained, percussive, vibratory, free, bound, sharp) to enhance originality and expressiveness.

Ensure that students are aware of the importance of warm up and cool down activities as part of safe dance practice and include appropriate aerobic and movement specific dance exercises in all lessons. In lessons where students are engaged in discussing and negotiating, thinking and planning, as well as moving, it is necessary to warm up before each movement phrase, or to mark out rather than dance out the movement.

There are many simple games that are readily adapted (by using different locomotor and axial movements, or varying the spatial design) to the dance warm-up or that could be used as a stimulus for dance improvisation.

Demi plié and relevé should precede jumping and rounding of the torso, lateral bends, and other movement-specific exercises should precede whole body movement.

Activity 1: Introduction to the unit

Review the **vocabulary** of locomotor movement (1), axial movement (2), quality (3), time (4) and space (5) by choosing five students as captains to represent each aspect, 1-5.

Prepare cards with words that represent all five aspects and scatter them on the floor.

Students select one of the cards, identify the word, then run to stand behind the appropriate captain. The first team to form accurately, wins.


Students copy the vocabulary list into their dance diaries and add new entries throughout the unit.

Dance vocabulary

Allow time for students to revise the spelling and meaning of their given word or term. To ensure that all students understand the terms they have selected, conduct a spelling and comprehension activity. Team captains might randomly nominate words to be spelt and explained or demonstrated.



Locomotor movement	non-locomotor movement	movement quality	time, duration, tempo	spatial design
walk	kick	sustain	4/4	forward
run	balance	percussive	3/4	backward
hop	shrink	vibratory	2/4	sideways right
skip	expand	free	rest	sideways left
jump	contract	bound	5/4	diagonally back right



roll	extend	swinging	30 seconds	diagonally back left
cartwheel	fall	rushing	24 seconds	diagonally forward right
leap	stretch	exploding	fast/faster/ slow	diagonally backward left
slither	rise	smooth	slow/slower/ fast	high/medium/ low level
slide	sink	lyrical	acceleration	body design
crawl	clap/click	sharp	deceleration	size of movement
gallop	strike	angular	accent	curved pathway
movement sequences	twist	strong	rhythm	direct pathway
movement phrases	push/pull	weak	rhythmic pattern	focus

Activity 2

Make new teams by nominating all locomotor movement students (those in team 1) as captains of the new teams, and asking one student from groups 2-5 to join the new teams.

Team members then organise their team to perform the movement phrase represented by their word cards, demonstrating the locomotor and non-locomotor movement patterns (which may be repeated or reversed or show instrumentation, i.e. placed on different body parts) set in space with a specific time frame and movement quality.

Students examine and explore the following **movement phrases**.

Students could follow these or devise their own.

Examples of some movement phrases

(The suggestions on the cards may be varied to suit the needs, performance levels and interests of the students.)



<p style="text-align: right;">Card 1:</p> <p>walk, balance, fall, turn, run; design torso and arm pattern to accompany the locomotor phrase</p>	<p style="text-align: right;">Card 4:</p> <p>walk, step hop, step leap, step balance, turn; design one arm pattern to use over the movement sequence</p>
<p style="text-align: right;">Card 2:</p> <p>stretch, contract, extend, roll down, swing up, swing down, jump, run</p>	<p style="text-align: right;">Card 5:</p> <p>run, freeze, swing, turn balance; design a body shape to use in the freeze, use the torso in the swing, turn and balance</p>
<p style="text-align: right;">Card 3:</p> <p>turn, balance, fall, roll, down, contract, extend, contract, crouch, twist and turn to stand and walk</p>	

Activity 3: Focus text – procedure

Model for students how to write a procedure text for performing their movement sequence.

Procedure text type

Purpose

The procedure text type is used to instruct someone how to do or make things. In dance, procedures can be used to give instructions about how to perform a dance routine.

Structure of a procedure

A procedure usually begins with a goal which states what is to be achieved.

This may be followed by a list of materials or equipment required.

The steps for completing the procedure are given in the order in which they are to be performed.

Language features of a procedure

- Sentences begin with an action verb as a command, e.g. step, slide, clap
- Words or phrases that specify how, where, when or for how long are used, e.g. quickly, on your right foot, diagonally, for a count of three
- Steps may be numbered.

An example

Goal How to perform Lim's movement sequence

- Steps*
1. **Walk** forward for a count of three.
 2. **Balance** on the left foot for a count of one.
 3. **Fall** slowly to the right.
 4. **Rest** for a count of two.
 5. **Roll** forward to face audience.
 6. **Extend** right arm forward and **bring** it quickly over the head.
 7. **Raise** left arm to meet right arm.
 8. **Clap** hands above head for count of two.
 9. **Repeat** movements 1-5.

bold action verbs

underlined words which specify how, where and for how long

Note: This text did not require a "materials" or "equipment" stage.

Students work in their teams to write a procedure for their movement sequence.

Teams may swap procedures and perform each other's routines.

Activity 4

Students examine and explore **spatial designs**.

Students could follow those represented on the work cards below or make their own spatial pattern.

The phrases could be performed group by group and the class audience asked to comment in terms of the use of movement, space, time and quality as required by the work cards and interpreted by the dancers. All phrases should have a distinct beginning, middle and end.

Spatial designs

Two groups of five students combine, and each group instructs the other in the movement phrase they performed in Activity 2. Each group of five students now has two movement phrases. Their original phrase becomes phrase A, the second, phrase B.

For example, group 1 may have chosen card 1 – walk, balance fall, run, jump, turn; while group 2 may have chosen card 3 - turn, balance, fall, roll, contract, extend, contract, crouch, unroll. The sequence designed by group 1 may become movement phrase A and that designed by group 2 may become movement phrase B. Some additional movement may need to be introduced to link the two phrases together.

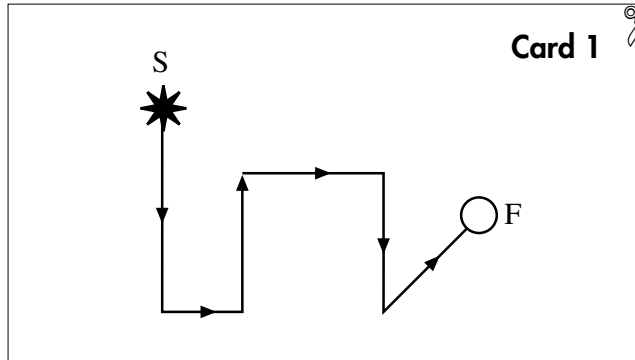
If the group is sufficiently experienced, phrase C could be added by combining parts of phrases A and B. All groups of 5 now order their phrases, e.g. ABC, CBA, BAC, and perform these for the class.

Ask some members of the class to describe how space and time were used while others describe the movement.

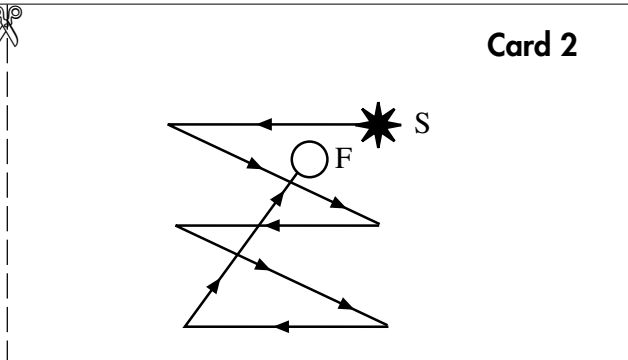
For example, movement phrase C may be:

- turn
- walk
- change level (fall or jump)
- run
- balance
- moment of stillness.

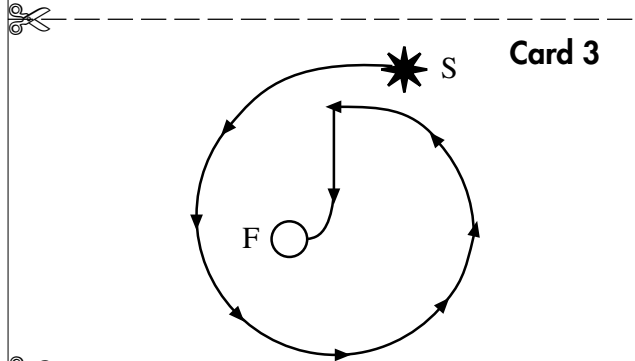
Example spatial designs



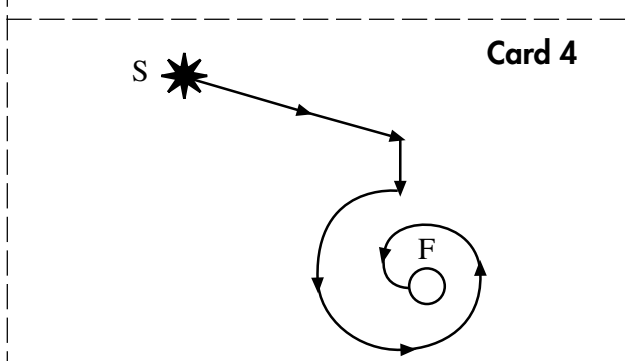
Card 1



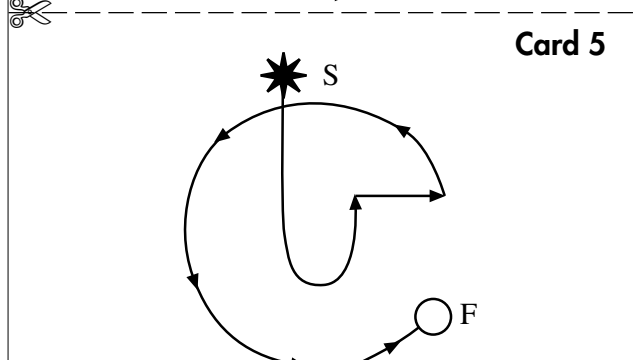
Card 2



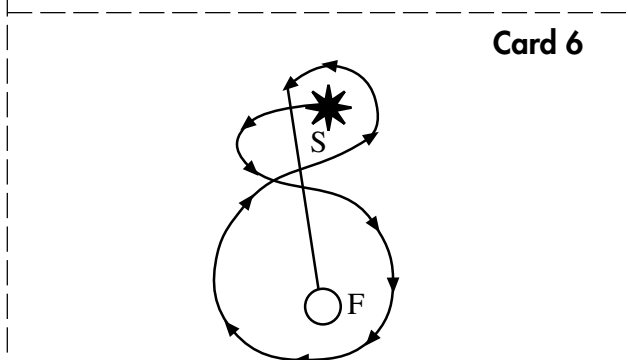
Card 3



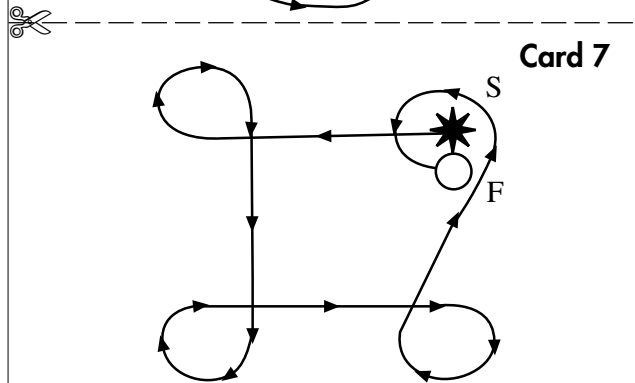
Card 4



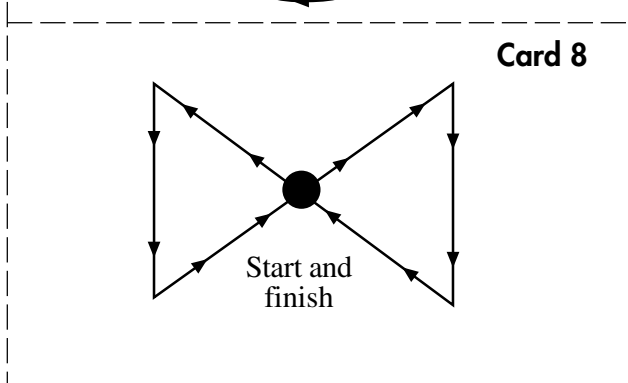
Card 5



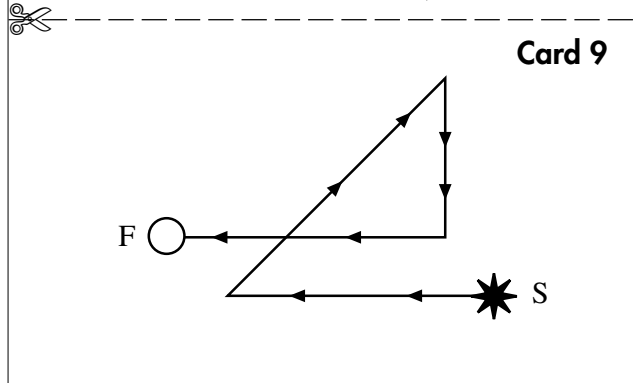
Card 6



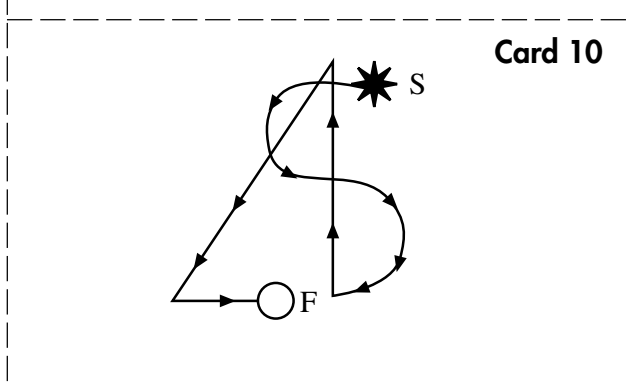
Card 7



Card 8



Card 9



Card 10

Activity 5: Focus text – report

Explain that the purpose of this activity is to classify and/or describe how the aspects of space (direction, level, floor pattern, body design, symmetry and asymmetry and relationships) and time (beat, rhythm, rhythmic pattern, duration and tempo) were applied to the locomotor (walk, run, hop, skip, jump, leap, turn, roll, crawl, slide, gallop, slither) and non-locomotor patterns (balance, contract, extend, fall and recover, twist, clap, click, stamp, kick, hand and arm patterns) used in the movement phrase or sequence. In dance this forms part of dance analysis.

Use the scaffold below to work with students to construct jointly a sample text describing a dance sequence.

Students may work in small groups to write a report about their own dance sequence.

Report text types

Purpose of report text types

The report text type is used to classify and describe things in general and specific terms. Reporting in dance may be oral or written. The information must be factual.

Structure of a report

A report begins with a general statement or classification which classifies the thing being described and locates it in time and space. It can preview the rest of the description.

This is followed by the description. This is typically organised in paragraphs, with each paragraph dealing with a different aspect of the subject of the report.

Each paragraph usually begins with a sentence which previews the information in the rest of the paragraph. This sentence is called the “topic sentence” or “paragraph preview”.

Language features of reports

- Technical and subject-specific terms, e.g. locomotor, rhythmic pattern, asymmetry
- Verbs are usually in the simple present tense, e.g. jumps, rests, falls
- Reports in dance may include some evaluative words, e.g. most effectively, with great feeling

Scaffold for writing a report

Classification The exercise addresses the use of space, locomotor movements and non-locomotor movements.

Description Paragraph 1: describe the spatial design
 Paragraph 2: describe the locomotor movements
 Paragraph 3 : describe the non-locomotor movements
 Paragraph 4: describe how time is used

Activity 6

Students read the book *Billy the Punk*.

Select some students to retell the story orally.

Brainstorm the most significant issues in the story.

Brainstorm

This activity assists students to:

- recall information
- activate prior knowledge
- use the ideas of others to stimulate further ideas
- build vocabulary related to a topic.

Procedure

- Clearly state the purpose of the task, i.e. to record the most significant issues in the story.
- Choose a recorder.
- Ask students to write down four or five ideas privately, before sharing.
- Set the rules: no criticism of others' responses, all answers are valued.
- Encourage a free flow of ideas.
- Leave explanations until later.

Students may later classify and group similar ideas together.

Discuss potential movement images which could represent some of the issues students have identified and the viability of making a dance reflecting the story or parts of the story.

For students in Year 7, the dance may resemble dance-drama, or it may reflect the overall idea of the story. It may communicate one or two aspects of the whole story, become a characterisation of Billy, or the students may choose to express their own feelings about the story.

Activity 7

Students are required to improvise freely and explore many of their ideas in movement.

Students then offer suggestions regarding which ideas or concepts were easy for them to express in movement, which were difficult and which seemed impossible.

Students refine their improvisations by carefully considering the movement content of their phrases, and the manner in which the elements of dance composition, space, time and quality had an impact upon them.

Provide students with a **scaffold** for recording the plan of their dance composition plan in their dance diaries. This will assist students to clarify their thoughts and consider all aspects of their performances.

Ensure that students are familiar with the terms used in the model before they begin writing.

Provide students with a **list of terms** which will assist them to plan and write about their improvisations.

The vocabulary arising from the dance composition experience would form part of a dance glossary kept in the student's workbook or diary. The vocabulary necessary for efficient communication and discussion of the composition process in this task includes: stimulus, choreographic intent, concepts or ideas, improvisation, problem solving, evaluation, repetition, selection, organisation, spatial design (body shape, symmetry and asymmetry, images, level and floor pattern) time or duration, movement quality, dynamics and analysis.

Suggested scaffold for recording the plan of a dance composition

<i>Stimulus:</i>	<i>Billy the Punk</i>
<i>Choreographic intent:</i>	to express some ideas in movement about Billy the Punk
<i>Concepts/ideas:</i>	(one or more) developed in the dance such as, Billy before the Punks, Billy's impressions of "punkness", Billy's responses to authority, Billy's new idea
<i>Improvisation:</i>	experiment freely with movement ideas and choose some for further exploration
<i>Problem solving:</i>	choose some movements from the improvisation and work them into movement phrases that express feelings, thoughts, ideas about the particular aspect of Billy. The movements chosen (or the spatial design) drive the movement phrases and are established as the motif or motifs for the dance
<i>Repetition:</i>	some movements may be repeated to create a specific effect
<i>Floor pattern:</i>	the movement phrases should be placed in the space so that their effect is maximised
<i>Body design:</i>	(symmetrical and asymmetrical shapes) should create images that express the concepts and ideas of the student choreographer
<i>Evaluation:</i>	of the dance by self, peers and teacher. Reflective thinking and consideration of constructive criticism.

List of terms

Movement	Space	Time	Quality
runs	use of the torso	establishment of time frame, duration	energy
leaps	symmetrical and asymmetrical body shapes	3 sets of 4 counts showing accent	sustained
walks	open and closed body shapes	24 counts	percussive
turns	use of levels	30 seconds of movement	youthful, free, inquisitive
skips, balance, gestures, motif, sequences and phrases	use of direction pathways relationships	other	sneaky, bound, other, punky, rebellious, confident

Activity 7 (continued)

Students discuss, share and exchange movement ideas.

Students explore and practise their improvisations.

Students may return to their original brainstormed ideas to refine their ideas and make final choices for the aspects of the story they will interpret as movement phrases. (These might include the characterisation of Billy, his mother, his father and his teacher.)

When students have identified their preference, it becomes their **choreographic intent**. Students may choose to work alone, in pairs or as part of a small group, on a common intent.

Through **problem solving**, students design body shapes that express their concept. If students are working as members of a group, they might need to negotiate their ideas and suggestions.

Students explore movement and make movement phrases that suit their intent, place the phrases in the available space and give consideration to some elements of time, tempo and movement quality.

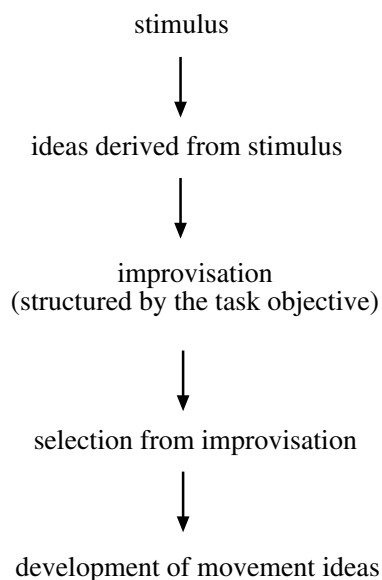
For Year 7 students this may be limited to the composition of one or two movement phrases of a set number of counts, such as 12 counts each, or a time frame, such as 30 seconds. Setting limits provides students with parameters that are known and achievable and frequently improves the content of the movement phrases. Students refine and practise their movement phrases for performance.

Students may perform in silence, or they may choose an accompaniment, such as spoken words from the story that enhance their idea, or music that does not dominate the movement or dictate a particular movement response. They may also draw sketches of Billy, showing his changing demeanour throughout their phrases, and have these shown at agreed times.

Activity 8

The teacher and students prepare a **model to plot the process** they have followed in this task. This model may include:

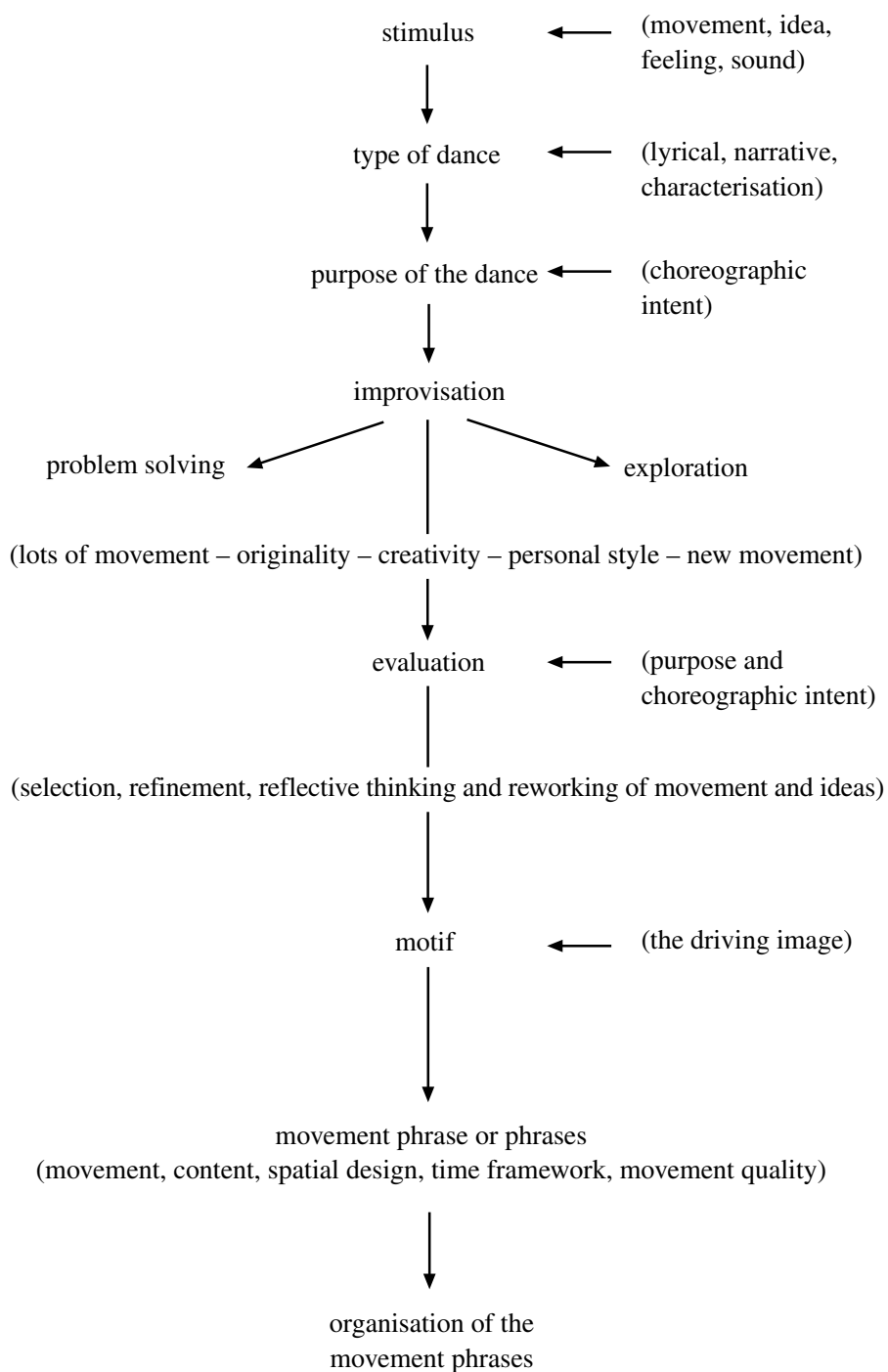
- the stimulus
- the objective of the compositional task
- movement ideas created through improvisation
- the selection of movement content
- the development/organisation of selected movement material.



This model (with modifications) can be used for recording the process of future dance composition exercises. The following model, based on the work of J. Smith (1976), is an example of a suitable process for advanced students who have demonstrated a significant level of skill and knowledge in dance composition.

Activity 8 (continued)

Process model



This model begins with the selection of a stimulus for the dance, then proceeds through decisions regarding the type of dance to be choreographed (narrative, expression of ideas or feelings) the intent or purpose of the composition, the processes necessary for the development of originality, creativity and personal style (improvising, exploration, problem solving, reflective thinking), evaluation of the resulting movement (suitability to the intent, suitability to the performer, consideration of the movement patterns, movement phrases, gestures, spatial design and time patterns), selection of movement content, organisation of the content into a structure or form that suits the intent. While *motif* is part of Smith's model, you will need to judge when your students are ready for the introduction of this concept. You may choose to introduce "motif" when you introduce the idea of planned movement phrases, or wait until students are able to construct movement phrases with confidence.

In their diaries, students record their intent, draw the spatial design of their movement phrases, describe the movements used in the phrases and explain why they selected those particular movements to organise into phrases.

Activity 9: Focus text – response

Students perform their movement phrases for the class.

Model the response text type for students. Examples of written responses can be found in newspaper and magazine reviews of dance performances. Discuss the organisation and language features of these texts with students.

(N.B. In some publications and support materials, such as the NPDP Literacy for Learning Years 5-8, CD-ROM, the response text type might be referred to as a review text type.)

Response text types

Purpose of a response text

The response text type is used to respond to or evaluate an artistic piece of work. It may be written or oral.

Structure of a response

Responses typically consist of three parts.

1. Orientation

This section establishes the context for the response. In dance it would include information such as the name of the work, the choreographer, the dance company and when and where the work was performed. Sometimes the reviewer is named here.

2. Description of the work

This section provides a detailed description of the work. It may also include information about the movement, the accompaniment, stage sets, lighting and props. It may also include information about the historical context of the work or key influences on the choreographer and dancers.

3. Judgement or comment

In this section the writer or speaker gives an evaluation of the work. It may also include some form of recommendation, e.g. "This performance would appeal to lovers of classical ballet."

Language features of a response

Orientation stage:

Action verbs in past tense, e.g. performed, designed

Words which tell what, who, when and where, e.g. *Swan Lake*, Sydney Dance Company, from January 5 to 25, at the Opera House

Description stage:

Action and linking verbs, often in present tense, e.g. portrays, has, is

Words which describe techniques, effects, images, etc.

Technical vocabulary to label the techniques, effects, images, etc.

Judgement or comment stage:

Words which express feelings and opinions, e.g. exhilarating, outstanding, sluggish.

Activity 9: Focus text – response (continued)

Example of a response text

Orientation: Last Saturday evening a local audience sat enthralled as Year 7 students from Derwent High School performed a series of dance phrases inspired by the picture book *Billy the Punk*. The movement phrases were choreographed by Martha Cunningham. They are reviewed by Kim Limon of 7 Blue.

Description: The works were original and refreshing. There was a sense of youthfulness underlying the movement intent, demonstrated by jumps, very quick runs, unusual leaps and turns as well as some complex movement co-ordinations. These contrasted with slower expressive body shapes and balances which helped to establish Billy's changing persona. Strong open movements covering lots of space were utilised when Billy was expressing his assertive self, contrasted with smaller circular spatial designs when Billy's confusion was expressed. The images were well defined and dynamic.

Lighting was used to great effect. Dramatic changes from reds to blues heralded Billy's different personalities.

Judgement: As a result of the short performance, not all the possibilities of Billy's character were explored. However, the movement that was demonstrated was insightful and indicates a promising future for choreographer Martha Cunningham.

This work was quite a creative response to an interesting, contemporary idea.

Students work in small groups to construct a response to a movement phrase performed by another group.

Negotiate with students the **assessment criteria** which will be used to evaluate their writing.

Assessment criteria for a response

always mostly not yet

Whole-text level

The text describes and responds

☐
☐
☐

The text addresses the groups' performances

☐
☐
☐

The work includes orientation, description and judgement stages

☐
☐
☐
Sentence level

Sentences are complete and accurate

☐
☐
☐

A variety of simple, compound and complex sentences is used

☐
☐
☐

Punctuation is correct, e.g. capital letters, commas, full stops

☐
☐
☐
Word level

Descriptive and evaluative words are used

☐
☐
☐

Most common words are spelt correctly

☐
☐
☐

Technical words are used appropriately and spelt correctly

☐
☐
☐
References:Carroll, J. and Smith, C. (1995) *Billy the Punk*. Random House, Sydney.Smith, J. (1976) *Dance Composition – A practical guide for teachers*. Lepus Books, Surrey.



Unit 2: Drama “Clowning”

Literacy in Drama

The following unit of work on clowning illustrates the importance of literacy skills to enable students to talk and write successfully about drama, to discuss and compare their evaluations of performances and to explain their technical production choices, such as lighting.

This unit of work illustrates how literacy strategies can enhance the content of learning and how literacy learning can be assessed at the same time as subject learning outcomes. Speaking and listening skills are often given more emphasis in drama, so it is important to be aware of the different text types most commonly used in drama and how you can best assist students in developing their written skills. This includes:

- identifying the appropriate text type for a task
- modelling the organisation and language features of the text, and
- working with students in small groups or as a whole class to produce an example of the text.

In drama students are required to read, write, speak and listen for a range of purposes. These purposes are realised through the following text types.

In order for students to create and interpret these texts successfully they need to be explicitly taught their language features and how they are organised.

Text type: response

- Purpose:
 - to respond to an artistic work
- Structure:
 - orientation or context of the work
 - description
 - judgement or comment
- Language features include:
 - words which express and reflect judgements
 - descriptive language.

Text type: procedure

- Purpose:
 - to instruct someone how to do something
- Structure:
 - goal
 - steps.
- Language features include:
 - action verbs, usually at the beginning of each instruction
 - words or groups of words which tell how, when or where.

Text type: report

- Purpose:
 - to classify and describe
- Structure:
 - a general statement or classification
 - description.
- Language features include:
 - technical language
 - simple present tense
 - generalised terms.

Text type: explanation

- Purpose:
 - to explain how or why something occurs
- Structure:
 - phenomenon identification
 - explanation of sequence
- Language features include:
 - technical language
 - use of words such as “because” or “as a result” to establish cause and effect sequence.

Text type: narrative

- Purpose:
 - to entertain and inform
- Structure:
 - orientation
 - complication
 - evaluation
 - resolution
- Language features include:
 - specific terms to refer to things and characters
 - time words to connect events
 - action verbs in complication and resolution stages
 - descriptive words.

Text type: recount

- Purpose:
 - to retell a series of events in the order in which they occurred
- Structure:
 - orientation
 - sequence of events
- Language features include:
 - verbs in past tense
 - descriptive verbs
 - time words to connect events.

Students' writing skills can be assessed by establishing, and negotiating with students, appropriate criteria for the particular text type and task and then measuring the students' texts against these criteria. This would include looking at all aspects of the writing, including:

- at whole-text level, the organisation of the text
- at sentence level, including grammar and punctuation
- at word level, including vocabulary and spelling.

Unit of work: Clowning

Content outcomes

To demonstrate achievement students can:

- select, structure and develop material for dramatic presentation
- employ some elements of drama and theatrical style appropriate to a given audience and purpose.

Literacy outcomes

To demonstrate achievement students can:

- identify and classify different styles of clowns
- build a technical vocabulary and learn to spell these words
- use appropriate language to talk and write about dramatic activities
- evaluate the effectiveness of dramatic presentations through a written response.

Activity sequence 1:

Setting the context for learning: Introducing the unit

Provide an overview of the unit explaining that it will incorporate and build upon prior units of work in improvisation, movement, mime and characterisation, culminating in a clowning performance.

Brainstorm students' prior knowledge of clowns and clowning.

Brainstorm

This is used to activate the learner's background knowledge by creating a large and diverse collection of words and information.

Method

- Students contribute their ideas linked to the topic.
- All responses are recorded on the board or an overhead transparency.
- Responses can later be grouped under like headings.

Record the information on a large drawing of a clown.

Students copy the information and the drawing and use it as a title page in their log books.

Summarise the common understandings and give a brief overview of the traditional styles of clowns by introducing the following terminology:

- *The white-faced clown:* sophisticated, graceful, shrewd, aristocratic, wears an elegant costume and white face. He is the "straight man", always serious and proper.
- *The auguste clown:* the stupid one. Usually colourful, wearing baggy pants and a big red nose.
- *The character clown:* a caricature of people in every day life, such as a hobo, suburban housewife, etc.



Students add these words and descriptions to their log books. Including drawings or photographs will assist students to understand the different characteristics of the clown types.




Students work in small groups to collect information about different types of clowns and their characteristics.

Assist students to locate their information from films, videos, the Internet, TV shows, books, photographs, etc.

Provide students with a **matrix** for organising and recording their findings.

* Clown images reprinted with permission of International Clown Hall of Fame.

Matrix

Types of clowns	white-faced	auguste	character
			
Costumes and make-up			
Mannerisms			
Personality			
Examples			

Students share the information they have collected and may add new information to their matrix.

Students make a collage of pictures of clowns in various poses and label them, using the vocabulary from their matrix.

Students use the information on their matrix to experiment with movement and miming exercises to develop a unique clown character.

The routine might include:

- a warm up

A warm up prepares students physically and mentally for the drama skills to be learned in the class. For instance walking at different speeds and levels will prepare students for walking like characters.

- character walks

In character walks students take on the movement aspects of a character, for instance walk like a high wire acrobat.

- stylized movements – exaggeration
- freeze frames.

Activity sequence 1 (continued):

As the unit progresses, and their own clown takes shape, students make notes in their log books which record ideas, feelings and character elements. Give students a **proforma** which can be filled in progressively.

Students may initially require assistance with writing their descriptive notes, which require more detail than their original research.

Sample proforma

Category	Descriptive notes
Funny movements	trips every third step
Character ideas	speaks in a deep, slow voice
Routines	tries to hang a painting that keeps falling
Costume and make-up	has oversized shoes.

Structuring a clown routine

Explain that even though clown routines involve comic spontaneity, they are in fact highly structured. Build a vocabulary which the students will use in their responses. The vocabulary will include such terms as:

- mimicry
- mime
- discovery
- trickery
- beat
- attitude
- resolution
- timing
- level
- rhythm
- focus
- tension
- space
- movement
- sound.

Students write definitions for some of the words following workshops.

Students then work in pairs exploring elements of clowning and comedy through improvisation exercises. Students are directed to concentrate on timing and the use of the performance space.

Suggested improvisation exercises include the following:

- a policeman directing traffic
- walking a tightrope
- swatting a mosquito
- refereeing a sporting match
- waiting at the dentist's surgery
- assisting a magician
- juggling plates.

Students then use the same improvisation exercises to practise different entrances and exits. Suggest different entrances and exits for students to explore, e.g.

- escaping from someone
- chasing an insect
- wandering into a room
- running away in fear.

Through a class discussion, explore how a clown might say “hello” to the audience, e.g.

- play a short tune
- bow
- whistle.

Using props

Students explore their clown further by adding a prop such as

- a security blanket
- an imaginary friend or pet
- a magic wand
- a musical instrument.

Costume

Students design a basic costume for their clown character.

Give suggestions including:

- a character hat
- oversized shoes
- baggy pants
- wig
- make-up.

Once the students have established their character and explored various routines, they will record the structure of their routine in their log book.

Tell students that their clowning routines are telling a story and that the structure should be very similar to a narrative.

Provide students with a **scaffold** to guide their writing.

Activity sequence 1 (continued):**Scaffold for recording the routine**

<i>Opening</i>	(describe the entrance or the clown's "hello")
<i>Encounter/meeting</i>	(describe a meeting with another person or with an object)
<i>Conflict</i>	(this can be between the clown and the props or with another clown)
<i>Resolution</i>	(needs to be funny, clever and surprising)
<i>Exit</i>	(traditionally a chase)

Activity sequence 2: Clown biography

Focus: spoken language

Hot seat a clown. Students take turns in becoming a clown and relate their story by answering questions put to them by members of the class.

This is meant to be fun and can be highly fictitious. The clown in the hot seat entertains by responding to questions about such things as likes and dislikes, motivation, important influences, embarrassing moments or favourite pranks.

A **hot seat** is an activity in which students are able to take on roles and use questions in an interview situation. One student may take on the role of a real or fictitious character. Other students take on the role of investigators or interviewers.

Provide time for students to think about their character and make notes in point form. They may take notes about their clown's movement, costume, attitude, etc. Explain that this will make it easier to respond if they know their character.

Tell students that the aim of the activity is to develop characterisation and to practise responding to questions in a public forum.

Model and jointly construct appropriate questions for students prior to undertaking the hot seat.

If the class is large, volunteers should be called for rather than everyone participating, as the task could become too repetitive.

Alternatively, the hot seat could be conducted as a "television chat show" with one student in the hot seat, several students as interviewers and the remainder of the class as the studio audience with an opportunity to ask questions.

Provide feedback to the students about their characterisation of the clown and success in asking and responding to questions.

Discuss with students:

- the differences between spoken and written texts, using examples from the hot seat
- the effect of tone of voice in developing a rapport with the audience and establishing a character (clown or interviewer)
- the language choices made to establish the clown character and entertain the audience.

Activity sequence 2: Clown biography (continued)

Focus: written language

Provide students with some models of biographies of famous clowns. If suitable models cannot be found, prepare some of your own.

Explain that a biography is a form of **recount**.

Text type: recount

Recounts are retellings of past events. They are usually written as a series of events in the order in which they happen. In drama they might take the form of log book entries. Autobiographies and biographies are forms of recounts which will often be read and written in drama.

Structure of recounts

Recounts begin with an orientation. This tells the reader about who, what, where and when. It helps to locate the events in time and place. This is followed by a retelling of the events in sequence.

Language features of recounts

- descriptive words are used to construct a detailed picture of the world in which the events took place
- verbs are in the past tense
- events are linked together by time reference words like *once, the next day, afterwards, in 1960, finally*.

Model biography

Orientation

The Australian actor, Garry McDonald, **was born** in Sydney in 1948. He **studied** at the National Institute of Dramatic Art and began acting in 1968.

Sequence of events

After winning great popularity as a bogus television personality **named** Norman Gunston, Garry McDonald **appeared** at the Nimrod Theatre in Sydney in January 1977 in *Young Mo*, a play by Steve J. Spears. It was an amazing recreation of the comic genius Roy Rene – the voice, the make-up, almost the style. Martin Sparp's poster of McDonald as Mo **became** the Nimrod Theatre Company's trademark.

In 1986 McDonald played Rene again in *Sugar Babies*, the Australian Elizabethan Theatre Trust's variety show about American burlesque.

The 1980s also **saw** him play the transplanted Melbourne writer in the cast of David Williamson's *Emerald City* that **toured** to London, Fagin in *Oliver!* and roles in David Mamet's *Glengarry Glen Ross* and *Speed the Plough*.

He **created** for cabaret performance an overblown lair called Phil Stine and **introduced** him into the character of the ship entertainer in the Sydney Theatre Company's revival of John Romeril's *The Floating World* in 1986.

In this Company's 1992 production of *Much Ado about Nothing* McDonald **was** a popular Dogberry.

Adapted from Parsons, P (ed.) (1995) *Companion to theatre in Australia*.
Currency Press, Sydney

underlined

descriptive words

bold

verbs in past tense

time reference words

Activity sequence 2: Clown biography (continued)

Students prepare a biography of their clown using a proforma.

Biography proforma

Orientation (give name of clown, where and when born)

Sequence of events (outline significant events in the life and career of clown)

Activity sequence 3: Modern clowns

Prior to watching and responding to a video, students research and gain information on modern clowns since the time of filmed or recorded performances. Their information should concentrate on the acting style and establishment of character through costume, make-up and gestures.

Students may require assistance with locating appropriate book, film, video and Internet resources for their research.

Provide students with a notemaking proforma to assist their research.

Notemaking proforma

Name of clown:

Date and place of birth:

Training:

Best-known character:

Acting style:

Hallmark gestures/dialogue:

Make-up and costume style:

Students view an episode of *Norman Gunston*, *Fawlty Towers* or *Mr Bean*. (These are readily available for purchase.) Students may also base this exercise on a live clowning performance.

Prepare a question sheet which will address both the students' understanding of the content and their listening and sequencing skills.

Sequencing skills are particularly important as students are required to identify the movements in the clown routine.

The question sheet should link the students' research on modern day clowns with the characters they see in this episode. Student responses should indicate an understanding that characters such as Norman Gunston and Basil Fawlty fit into a traditional clown role.

Activity sequence 4: The performance

Students rehearse and costume their clown performance.

Inform students that in addition to assessment by the teacher, each student will be asked to assess another student's performance as well as write an evaluation of their own performance in their log books.

Provide students with model response texts. Discuss how this text is organised to achieve its purpose and the particular language features.

Give the students a scaffold of a response to use when responding to another student's performance.

Text type: response

In drama responses are used to respond to, describe and evaluate a piece of work. They may be presented in written or oral form.

Structure of responses

Responses typically consist of three parts.

1. Orientation

This section establishes the context for the response. In drama it would include such information as the name of the work, the writer, the director, the company and when and where the performance took place.

2. Description of the work

This section provides a detailed description of the work. It may also include information about the stage and lighting design, setting and costumes. It may also include information about the historical context of the work or key influences on the director and actors.

3. Judgement or comment

In this section the writer or speaker gives an evaluation of the work. It may also include some form of recommendation, e.g. "This is without doubt the funniest performance Sydney has seen since Garry McDonald in *Young Mo*."

Language features of responses

Orientation stage:

Action verbs in past tense, e.g. directed, performed

Words which tell what, who, where and when, e.g. *Much Ado about Nothing*, Sydney Theatre Company, Wharf Theatre, from March 1 to 15

Description stage:

Action and linking verbs, often in the present tense, e.g. portrays, has, is

Words which describe techniques, effects, images, etc.

Technical vocabulary to label the techniques, effects, images, etc.

Judgement or comment stage:

Words which express feelings and opinions, e.g. outstanding, exciting, tedious.

Example of a response text

Traveller's tales from go to woe

THEATRE

Please Send (More) Money... Travels with Wendy! with Wendy Harmer
(Mietta's, 7 Alfred Place, ... 26 September)

Peter Weiniger

Wendy Harmer and Mietta's are meant for each other. Our most accomplished stand-up comedian and the city's premier dining establishment make a classy combination. Very New York, as one observer remarked.

It is a sophisticated setting and Harmer brings the right mixture of larrikinism and worldliness. Her traveller's tales are whimsical, horrific and nostalgic, and she sensibly avoids using slides or visual devices. Be warned, this is the decade when the tyranny of the video is fast replacing the ubiquitous slide night. Now your best friends can bore you senseless with pictures that move!

Harmer, thankfully, is never boring. A mischievous and sometimes racy raconteur, her tales of travel include roads we have all wandered along at some time. From Sunday drives to the country when we were kids, to camping with the family as teenagers, Australia's travelling habits are formed early.

Geographic isolation has made pilgrims of generations of Australians; whether to Britain and Europe or trampling across Asia, we've been just about everywhere. Harmer's wry and sometimes ribald recollections contain more than a note of authenticity and recognition. She takes us to the outback and tropical islands, to the Costa del Morte, Greek Islands, New York and Edinburgh.

We share her trials with baggage carousels, encounters with Scottish soccer hooligans on a Glasgow train and the sheer awfulness of trying to tell Australian jokes in Texas. At home or abroad, her observations are astute and her rapport with the audience relaxed and friendly.

Joining Harmer are two fine musicians, George Washingmachine and Ian Date, who play a variety of instruments, but mainly guitar and violin. They add depth as well as musicianship to the show. If I have one criticism, it is that their potential is not fully developed. But this should sort itself out as the season progresses.

Bon voyage!

Reprinted with permission of the writer and *The Age*, 14 September 1992.

Activity sequence 4: The performance (continued)

Scaffold of a response

Orientation (Title of performance, name of performer, when and where performance took place)

Description (Outline of key features of performance include information about special effects, such as lighting, setting, costume and props)

Judgement (Provide an evaluation of the work, its effectiveness, or comment on aspects which could be improved, etc)

Discuss the structure of the response and the use of judgemental language. Ask students to underline descriptive words and words which express judgement. .

The students perform their polished clowning acts in costume with props and the class as audience. The performances are recorded on video.

The students reflect upon their own final performances through a log book entry. Use the proforma provided as a scaffold for students to record their performances. It is a combination of a recount and a response.

Explain that students will evaluate their log book entries using the following **self-assessment criteria**.

Proforma for recording Clowning performance**Task: Clowning performance**

Date:

Duration: 2-5 minutes

Description of character:

- type of clown
- costume
- make-up
- special props
- voice
- mannerisms.

Routine:

- describe the actions in the sequence in which they occurred and the use of any technical effects, such as lighting or sound.

Discuss the dramatic techniques you used such as:

- tension
- mime
- mimicry
- timing

How effective or appropriate were they? Why?

What would you change in the performance? Why?

Self-assessment criteria

	always	mostly	not yet
The text describes and evaluates	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The text includes:			
• judgements and constructive reflections.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• technical language, spelt correctly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• descriptive words	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• words which sequence the actions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



Unit 3: Music

Penguin circus – a musical investigation

This unit of work is intended for Year 7 students. It is expected that students will have prior experience in:

- creating movements to develop musical understandings
- playing percussion instruments (melodic and non-melodic)
- inventing their own music.

The unit is part of a larger unit on developing an understanding of percussion instruments and the concepts of duration, pitch, tone colour, structure, dynamics and expressive techniques through playing, listening and composing. The unit would cover a two week period.

A range of literacy strategies are described in detail in this document. The literacy strategies described in this unit might not all normally be included in a single unit of work but could be spread over several units. The strategies are easily adaptable to other units of work.

Unit outcomes

By the end of the unit students should be able to demonstrate that they can:

- aurally identify percussion instruments heard in recorded works
- manipulate sounds to make a musical composition
- evaluate the effectiveness of their own compositions and the compositions of others
- work co-operatively as a group.

Literacy strategies

By the end of this unit students should be able to:

(i) pronounce, read and spell correctly the following musical terms and instruments:

percussion	steel drum	glissando
xylophone	saron	crescendo
marimba	accompaniment	staccato
glockenspiel	melody	sequence
vibraphone	ostinato	answering phrase

- (ii) use these terms in sentences that accurately reflect their meaning
- (iii) write a recount of the compositional process
- (iv) describe and evaluate the effectiveness of compositions by others.

Recommended teaching resources

These include:

- a series of concept cards
- pictures of circuses and related activities, displayed in the classroom
- melodic and non-melodic percussion instruments
- recording of “Penguin circus” from *Antarctica* by Nigel Westlake
- short video clip of clowning. This could be in the form of a cartoon or an excerpt from a circus documentary.

Activity 1:

- (i) Organise a recording of *Penguin circus*.

Ask students to seat themselves comfortably, close their eyes and let their minds follow the music.

Ask students to visualise themselves at the circus by considering the following questions:

- Where are you sitting?
- Who is sitting next to you?
- Who is sitting over the other side?
- What does the ringmaster look like?
- What sounds and smells are you aware of?
- What are some of the acts you are watching?
- What is particularly exciting or amusing about these acts?

At the end of this visualisation, turn the music down slowly.

- (ii) **Brainstorm** with students all the different acts they might have seen or might know about in a circus.

Ask students to decide which acts are related to clowns. Draw a line under each act relating to a clown.

- (iii) Ask students to suggest all the different ways a clown makes people laugh. List these ideas on the board and add any further ideas from the brainstorming activity.

Categorise the responses on the board into sound and movement and ask students to record the lists as a table in their work book.

Brainstorm

This is used to activate the students' background knowledge by creating a large and diverse collection of words and information.

Method:

- The teacher writes all the ideas on a piece of coloured cardboard, which is then displayed on a wall in the classroom.
- All answers are accepted and recorded.
- The information gained can then be grouped under like headings.

Activity 1 (continued):**Possible responses to brainstorm:**

<u>clowns</u>	rides	tiers of seats	ringmaster
<u>driving silly cars</u>	<u>funny laughs</u>	<u>painted faces</u>	elephants
monkeys	acrobats	<u>big feet</u>	tigers
popcorn	fire breathing	<u>loud horns</u>	somersaults
sawdust	<u>throwing pies</u>	<u>scaring people</u>	<u>Big Top</u>
<u>falling over</u>	juggling	ticket	trapeze
ponies	high wire	orchestra	jokes

underlined text words relating to clowns

Example of categorised words:

Sound	Movement
funny horns	tripping
out of tune violin	riding a child's tricycle
whistle	change of direction
drum roll	loss of balance

- (iv) Students watch a short video clip of a clown in action and tick off the ways the clown in the video makes people laugh.

Students add any additional ways to the table.

- (v) Ask students to write a paragraph describing how a clown makes people laugh, using any three points from the table above.

Model writing a **recount** for students.

Make an overhead transparency of the following **recount text** and use it to discuss the purposes of a recount and the structure and language features of this text type.

Purpose of recount text type

Recounts reconstruct past experiences by retelling events and incidents in the order in which they occurred.

Recounts are structured in the following way:

Orientation

Provides information about who, what, when and where to establish the background to the text for the reader or the listener.

Sequence of events

Provides a chronologically sequenced retelling of the events.

Conclusion

This final section may provide a personal comment on the event or experience.

Language features of recounts

Descriptive words are used to construct a detailed picture of the world in which the events took place.

The past tense is used to relate the events.

Events are linked together with time reference words like *first, next, later, finally*.

Activity 1 (continued):

Example of a recount text

Orientation In today's lesson we **watched** a video of a very funny clown who performed with a French circus.

Sequence of events *First* the clown **fell** over a bucket of water and **spilt** it all over the Ringmaster. The Ringmaster **shouted** angrily but the clown just **laughed** in a high-pitched, cackling way. We **laughed** at him too because he **sounded** so funny. *Next* the Ringmaster **tried to chase** the clown away. *Then* the clown **jumped** on a small child's tricycle and **tried** to get away from him. The bike **was** so small that his baggy pants **kept getting tangled** in the pedals. *While* he **was trying to ride** the tiny bike he **honked** a rubber horn very loudly. This **made** the audience laugh even more. *Finally* the clown **crashed** into the circus orchestra and **landed** in the drum. The drum **boomed** and **broke** which **sent** the cymbals crashing to the floor.

Conclusion I really think this **was** the funniest clown I have ever seen.

<u>underlined</u>	descriptive words
bold	verbs in past tense
<i>italicised</i>	time reference words

Activity 2:

- (i) From the table compiled of sounds and movements, students select one movement that a clown makes.

The students then:

- practise that movement with Westlake's music playing in the background
- teach the movement to another student and learn that student's movement
- teach the pair of movements to another pair of students
- in fours, combine each of the four movements to form a sequence
- perform the sequence to the class

As the class watches each sequence they are asked to identify the **movements**, and to write them in the correct sequence in a table in their books.

Example of movements

Group 1	1. somersault
	2. bumping
	3. tiptoeing
	4. pushing

- (ii) Students select two actions which clowns use, such as falling over or creeping up behind someone to scare them.

In pairs, one student experiments with a melodic percussion instrument to match the other student's action, i.e. matching the sound with the movement.

- (iii) Select two of the students' sounds:

- one which displays glissando techniques
- one which displays use of a crescendo.

Introduce students to the terminology and their meanings by using a **matching exercise**.

Prepare the following two words on cards:

- glissando
- crescendo.

Prepare two definitions on cards:

- sliding rapidly up or down a scale
- gradually getting louder.

With reference to the students' compositions, match the definition card with the composition. Then match the term.

Students copy each term and definition into their work books. These words and definitions can be added to during the unit of work.

Activity 2 (continued):

Word	Definition
glissando	sliding rapidly up or down a scale
crescendo	gradually getting louder

Spelling

Discuss the spelling of each word, highlighting important features, e.g. the *sc* in *crescendo* and *ss* in *glissando*.

Ask the class to write the word in large letters in their books, using a different colour for the *sc*. Make the *sc* bigger in size and put a box around it.

e.g. c r e S C e n d o

Tell students that one way in which they can remember the meaning of *glissando* is to think of a “gliding” sound.

Students could experiment with different ways of writing the words to demonstrate their meaning, e.g.



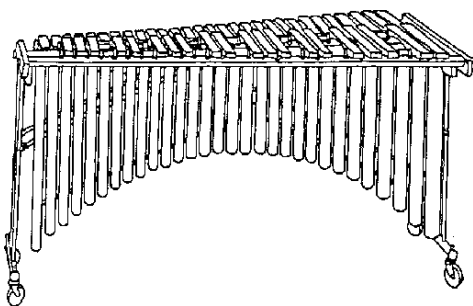
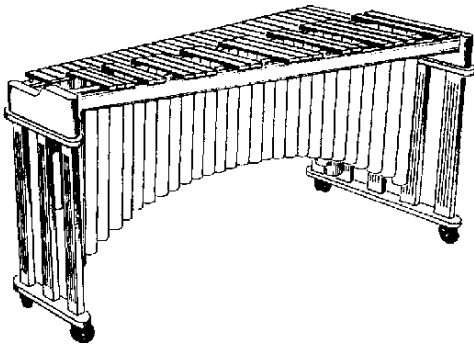
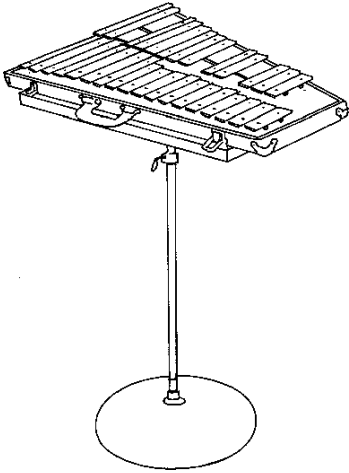
The image shows two words written in a cursive, slanted style. The word 'crescendo' is written in a way that suggests increasing volume, with the letters 'c', 'r', 'e', 's', 'c', 'e', 'n', 'd', 'o' slanted upwards from left to right. The word 'glissando' is written in a way that suggests a sliding motion, with the letters 'g', 'l', 'i', 's', 's', 'a', 'n', 'd', 'o' slanted downwards from left to right.

Activity 3:

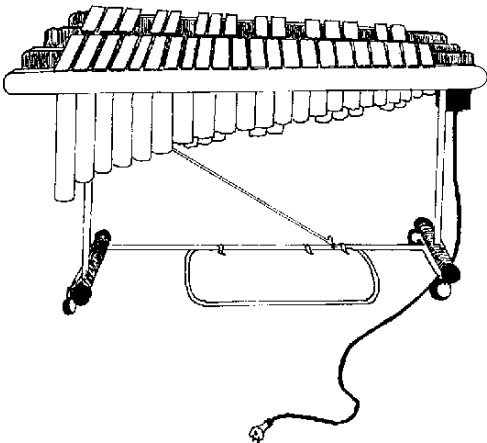
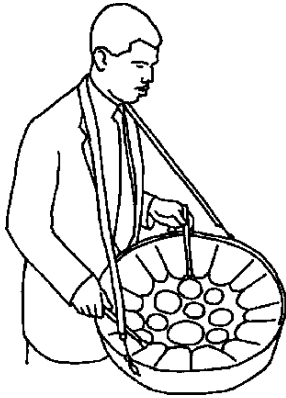
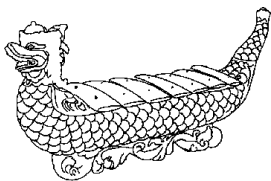
- (i) Compile a list of melodic percussion instruments and use a picture matching exercise to ensure that students are able to recognise each instrument.

Picture matching exercise

Either in pairs or individually, students sort through cards to match the name of the instrument and its image.

Melodic percussion instruments	Picture	Description
xylophone		a percussion instrument with tuned wooden bars
marimba		like a xylophone but much bigger
glockenspiel metallophone		a small percussion instrument with tuned metal bars

Activity 3 (continued):

Melodic percussion instrument	Picture	Description
vibraphone		<p>like a large glockenspiel but with resonating tubes and an electric motor which makes the discs revolve inside the tubes.</p>
steel drums		<p>a West Indian instrument originally made from oil drums hammered into shape to give a number of specific pitches.</p>
saron	 <p><i>Instruments are not shown to scale.</i></p>	<p>an Indonesian instrument with tuned bronze bars</p>

Reprinted from:

Atherton, M. (1991) *ABC Book of Musical Instruments*, ABC Enterprises, Crows Nest, NSW.

Musica Viva in Schools, Musica Viva, Stawberry Hills, NSW.

Listening to identify instruments

- (ii) Make a tape with excerpts of pieces of music that feature these instruments. As students listen to the music they identify the instrument involved.
- (iii) Make a worksheet with the following headings. Students listen to “Penguin circus” by Nigel Westlake and identify the instruments involved.

Instruments heard	Family they belong to

Note: Revise the families of instruments before students listen to the music. Charts of instruments will provide a visual reminder.

Activity 4:

Developing new vocabulary

- (i) Tell students that in order to complete their next task they will need to know and understand a number of musical terms.

Discuss the meaning of the following words and have students add them to their word list.

Note: Some students might already be familiar with some of these terms, either from their primary school experiences or from external music tuition. These students could act as mentors for other students.

Word	Definition
staccato	notes that are short and detached
ostinato	a short pattern that is continuously repeated
sequence	a melodic pattern repeated at a different pitch
body percussion	using body parts to make percussive sounds, e.g. clapping, finger clicking, etc.
answering phrase	when one instrument (or voice) seems to answer the other.

Discuss the **derivation of meanings** for these words and some that have been previously introduced.

Derivation of words (etymology)

Many words used in music have been derived from words in the Italian language. Knowledge of these derivations will assist students to pronounce these words correctly and assist them to determine their meanings and spell them correctly.

Example:

Word	Derivation
staccato	Italian: detached
ostinato	Italian: obstinate
crescendo	Italian: increase
glissando	French: slide
melody	Greek: singing
xylophone	Greek: wood sound

- (ii) Students might experiment with different ways of writing the words to demonstrate their meaning, e.g. s t a c c a t o; ostinato,nato,nato,nato
- (iii) Students listen again to “Penguin circus” and identify the compositional techniques used. Record students’ responses on an overhead transparency.

Activity 5:

Performance

- (i) Tell students that they may use a range of strategies, including body percussion, voice and echoing phrases, to teach the melody and accompanying bass ostinato of “Penguin circus”.

Once the students are confident with these parts they can take turns to improvise a one-beat answering rhythm between each phrase of the melody.

- (ii) Devise and perform a class arrangement of “Penguin circus” which includes the melody, an accompaniment and answering phrases played on non-melodic percussion instruments. Students notate a copy of this structure in their books.

Example of structure

- Drums play a four-bar introduction based on a one bar ostinato.
- The bass xylophone adds an ostinato accompaniment.
- The glockenspiels play the melody over this accompaniment while the non-melodic percussion instruments take it in turn to improvise a short answering phrase.

Listening

- (iii) Students listen to the recording of “Penguin circus” and identify the role which each instrument plays in the music.

Instrument	Role
	melody
	accompaniment
	short answering phrase

Check the spelling of each instrument in the students’ books.

(If students have misspelled any of the instruments, direct them to the vocabulary lists they have made or to charts around the room for correct spellings.)

Activity 6:

- (i) Form groups of four and give each group one tuned and one non-tuned percussion instrument. Instruct students to compose a piece of music to accompany a sequence of four “clowning” movements, drawing on some of the techniques learned in previous activities and adding any ideas of their own.

Tell students that the end result must include a performance to the class of their music and movement sequence.

Record the results on video so groups have the opportunity for self-evaluation.

Using a video recording for self-evaluation

The video then becomes a collection of student work samples as an effective tool to measure progress and learning. It is also a useful resource for completing profile reports on individual students.

Joint construction of a recount

- (ii) Students work in groups to construct a recount of their experiences in devising and performing their piece of music. The purpose of this activity is to have students logically record the learning process and to use the technical vocabulary they have learned during the unit.

Ask the groups the following questions and record their responses on an overhead transparency, or on the board. The information gained will help guide the students’ writing.

1. How did you decide who played and who moved?
2. What did you make up first - the sound or the movement?
3. How did you decide on the best movement and sound? Why didn’t some sounds work? Why did the sounds you chose match the movements?
4. Which musical techniques did you use?
5. Which instruments best suited these techniques?
6. Which ideas did you copy from the recording? Did you change them in any way?
7. Did you have any ideas of your own?

Students use the scaffold provided to write a draft copy first, then report back to their group to make sure that all steps have been included.

They then edit their work and prepare the final copy for publication. Completed texts may be published on the computer.

Activity 6 (continued):**Sample joint construction of a recount**

In today's lesson our group performed a composition based on clowns. Tien and Sara decided to play the instruments because Ben and Chan are good movers.

We decided on our movements first and then we chose instruments to match those movements. We found that some sounds were too short. When Ben did his somersault it was hard to match the exact length of sound. Then Chan fell over quicker and it matched the glissando.

We copied the glissando from the recording but we played it on the glockenspiel. We invented a tune to match Ben's somersault. We experimented with many different tunes until we found one we liked. Sara played the bass xylophone which made a great accompaniment for Chan's fall.

Our group felt very pleased with our performance.

(iii) Students assess their own recounts using the **assessment criteria** provided.

Criteria for assessment

	always	sometimes	not yet
Reconstructs past experiences	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theme is consistently maintained	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shows an orientation to the topic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The events are sequenced chronologically	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uses time words	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Verbs are in the past tense	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uses descriptive language	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Instruments and techniques are correctly named and spelled	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Most high frequency words are spelled correctly.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Evaluating the group's performances

(iv) As the class watches the video of each group's performance, students independently complete a peer evaluation form.

Peer evaluation

Sample peer evaluation		
Group	One good thing	One thing which could be improved
Tien	sounds matched the action well	could use more louds and softs for suspense
Chan		
Sara		
Ben		
Tom		
Jade		
Ahmed		
Lucy		

Students are then asked to select the group (other than their own) which they enjoyed the most, and to list the reasons for that choice, e.g.

Which group did you like most?

List the reasons for your choice:

1.

2.

3.

Activity 7:

Learning diary

Have students keep a learning diary to reflect on what they have learned and how they have learned it.

This diary should not be used for formal assessment, but as a place for students to record information about their learning.

Model writing a learning diary on an overhead transparency. Give students a list of questions which they will answer in their diary. The diary may be kept in the back of their exercise books.

Questions to ask:

- What things did I learn in this unit?
- How did I learn them?
- Which particular activity did I find most difficult? Why?
- Which activity did I enjoy the most?

Learning diary example

What: In this lesson I learned to play a glissando.

How: I learned this by asking a friend to show me.

Reflection: I found it hard to play a glissando in time with Chan falling over, because he did it in a different way each time.

I loved watching my friends doing funny things and making people laugh. I thought that Jade was the funniest. I also liked watching the videos but I thought it was embarrassing watching my group.



Some additional literacy strategies you could incorporate

(i) Make a class set of **concept cards and associated words**.

Play matching games (e.g. relays, races, sorting) where students put the words under their correct concept heading.

At the beginning of the year, start with ten concepts. By the end of the term the students should know them all!

Concept cards and associated words

Duration	Pitch	Texture
 rhythm	melody	layers
long	tune	thick
short	harmony	thin
fast	chords	busy
slow	high	empty
ritenuto	low	
accelerando		
Structure	Tone colour	Dynamics and expressive techniques
 form	harsh	soft/p
ternary	smooth	loud/f
binary	rough	smoothly/legato
rondo	piercing	staccato
sections	mellow	crescendo
	rumbling	
	echoing	
	electric	
	acoustic	

Activity 7 (continued):

Title pages

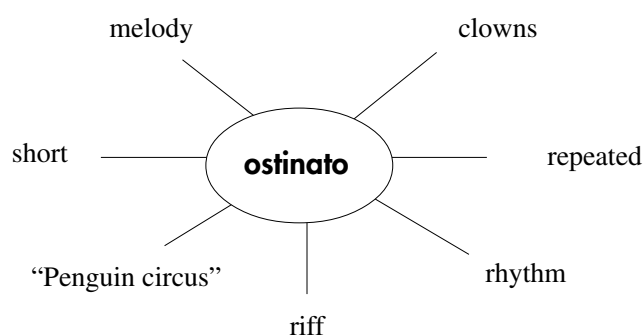
- (ii) Instead of the traditional title page begin each unit of work with a mind map of what they already know about the topic. As the class work progresses, keep adding to the map, using bright colours.

At the end of the topic it becomes a visual summary of what they have learned.

Mind map

A mind map is a visual-verbal or structured overview or a concept or topic. The information may be in the form of words or drawings. Mind mapping can be used as an introduction to analysing a report and it gives the students the opportunity to predict the vocabulary and ideas to be covered. It can assist students to classify and group ideas in preparation for reading. A similar strategy can be used in preparation for students constructing a report if they were familiar with this text type.

Example of a mind map



References

Westlake, N *Antarctica*. Tall Poppies Records, 463 Glebe Point Road, Glebe NSW 2037



Unit 4: Visual arts “Faces”

Rationale

This unit of work is written as an introductory unit for Year 7 students who have three periods of visual arts per week. These students are probably experiencing their first visual arts lessons in high school. With this in mind, a major aim is to acquaint and familiarise students with key concepts and aspects of the Visual Arts Syllabus 7-10, including:

- understanding the contexts of *making*, *critical study* and *historical study*
- knowing what teachers expect students to do in *making*, *critical study* and *historical study*
- providing opportunities for students to experience learning activities that use the approaches of each frame.

General literacy focus of the unit

The literacy strategies in this unit focus on teaching the content of visual arts through language. Literacy is not seen as something extra, but as an essential aspect of how students effectively learn, participate and communicate in visual arts. This approach concentrates on integrating explicit and systematic teaching and learning strategies when students and teachers read, write, talk and listen in *making* and *studying* lessons in the visual arts classroom.

Syllabus outcomes for the visual arts Years 7-10 mandatory course

The core experiences of the visual arts Years 7-10 mandatory course are for students to participate, share, engage with, investigate and experiment (*Visual Arts Syllabus 7-10, Support Document*

p. 6). This unit of work focuses on literacy in terms of these experiences. The teaching and learning activities include a range of approaches already familiar to teachers, including cooperative group work and activities that cater for different learning styles.

This unit also strongly emphasises the use and integration of different modes to reinforce learning and literacy, for example, how to present a spoken procedure with a written one on display, to integrate written texts with *making* in students’ visual arts process diaries and in displays and exhibitions of work, and to support written or spoken texts with visuals.

Literacy outcomes in visual arts

To demonstrate achievement students:

- use appropriate language to write a procedure which sequences an art making activity
- locate and select relevant information from paper-based sources
- use technical and descriptive language to construct a written response to an artwork.

Sequencing and relating literacy and learning activities in visual arts

The *Visual Arts Years 7-10 Syllabus* refers to the programming strategies of *exploring*, *developing* and *resolving* as an action cycle for sequencing and relating activities within a program. This cycle complements the literacy and learning model, as described below.

Exploring

“Exploring” can be seen as a stage when students can be introduced to, sample and interact with new material and text types. This complements the stage in the literacy teaching and learning model referred to as deconstruction. The deconstruction stage includes activities which make connections between students’ existing knowledge and understandings about the topic and build on new information. At this stage, the teacher guides the students in exploring how texts make meanings, adding to the students’ vocabulary for discussing language and texts and the content. It allows students to experiment, take texts apart and play games with language, just as “exploring” in *making* allows students to explore subject matter, forms and techniques in similar ways.

Teachers may introduce new text types by deconstructing and exploring model texts.

“Exploring” also coincides with “before reading” activities that prepare students for reading. During this stage, and those stages that follow, teachers and students are also “building the field” as they develop new skills and understandings of the field to be covered.

Developing

“Developing” allows students to conceptualise their ideas by shaping, refining, clarifying, experimenting, constructing and considering. This complements the joint construction stage of the literacy teaching and learning cycle. Guided by the teacher, students apply their knowledge gained from the deconstruction stage in order to construct texts jointly. “Developing” also coincides with “during reading” activities.

Resolving

“Resolving” enables students to organise, unify, relate, combine, synthesise, prepare and evaluate. Students who have successfully participated in joint constructions can proceed to independent writing, or the independent construction stage of the literacy teaching and learning cycle. Although students are at a more autonomous learning stage, they will still need the teacher’s support with building field within their topic, and revising and editing drafts. This stage also includes critical literacy, aimed at developing in students a critical orientation to texts and an awareness that texts are constructed in particular ways. “Resolving” also coincides with “after reading” activities.

This curriculum model enables teachers and students to make informed assessments of students' literacy needs and the appropriate stages to focus on. For example, a group with previous knowledge of a text type or a group of students with high literacy levels may need only to be given model texts to read before going on to independent construction, whereas other groups may need more work on building field knowledge, or may need to construct jointly more than one text before they can write independently.

Content

This unit of work focuses on the subject matter of “people” and, in particular, the human face. The frames are used systematically to structure students' investigations of different approaches and orientations to the subject matter, forms and visual traditions in the visual arts that are expressed through the human face, including:

Activity sequence 1: When I'm 64

The portrait painting as an expression of personality and subjective feeling, connected with Romanticism and Expressionism in Western traditions. (Subjective frame)

Form: drawing, painting

Activity sequence 2: Masks and patterns

The designed graphic as a construction of signs and symbols that communicate generalised ideas. (Structural frame)

Form: printmaking

Activity sequence 3: Spirits and symbolic figures

The assembled montage as a communicator of social and cultural messages. (Cultural frame)

Form: collage/ montage

Activity sequence 4: Mona Lisa and me

The photographed portrait as a vehicle for recontextualising other works in order to create images using irony and parody. (Postmodern frame)

Form: photography

Activity sequence 5: Face containers

The ceramic container as an expression of the student's individual selection of frame. (Frame of student's choice)

Form: 3D ceramic sculpture

Text types and the practices in this unit

Making:

The procedure text type is selected to enable students to follow instructions and sequence their own activities. Students will use a procedural recount to record what they have done. Knowledge of the recount text type will provide a basis for understanding and writing biographical recounts and historical recounts in *Historical study* in subsequent visual arts programs.

Historical and critical study:

The **descriptive response text type** will assist students to increase their knowledge and understanding of the technical language of visual arts, and particularly to develop and enhance descriptive writing and talk. Students will systematically work on learning how the text is organised, then completing sections of text before independently constructing a whole text. The descriptive response is seen as an important beginning for students and forms the basis of making informed appraisals and interpretations about artists and artworks.

(Note: In some publications and support materials, such as the *NPDP Literacy for Learning Years 5-8* CD-ROM, the response text types may be referred to as review text types.)

The main purpose for talking in this unit is to develop an understanding of the subject and the appropriate technical vocabulary.

Sequence of activities in the unit

Activities leading up to the unit

Students begin the unit by looking at **book architecture** within the two textbooks *Artwise* and *In the picture*. These textbooks may be used as models to negotiate the format and conventions for their visual arts process diaries (VAPDs).

Negotiate with students the format and conventions for the VAPD, including contents page, numbered pages and combined word and visual glossaries for topics.

Students explore the book architecture (reading to locate information) within the two textbooks that will be frequently used by the class.

Book architecture or reading to locate information

This is a before reading activity to enable students to locate information by using and understanding the structures and ways of organising information in books, such as the contents page, the index and the use of headings and sub-headings.

Structural features specific to art books that need to be learned include the following:

- Information in the book might be organised in a variety of ways, such as chronologically, geographically, stylistically, thematically or by subject matter. This organisation can sometimes be inconsistent within a particular book, e.g. Islamic, Asian, Indigenous American art may be located near Medieval European art.
- Images are often coded differently in the index or numbered differently, e.g. Figure 23 is written in italics in the index and located on page 47, or Plates 3-6 do not have page numbers and are located between pages 52 and 53.
- Written information about images might not appear on the same page as the image and might be in different parts of the book.
- Conventions are used to list information about an artwork near a plate, e.g. artist's name, title of artwork in italics, date of work, media, size, provenance.

During reading activities following on from this will focus on reading for detail to locate specific information about particular artworks and artists.

After reading activities will include using the information located to generate other texts, in this case a descriptive response.

Introduce the unit of work to students by providing them with a **structured overview**.

Students paste the completed structured overview into their visual arts process diaries as the first page of the unit.

Explain the ways in which information is conveyed in the structured overview.

A **structured overview** visually organises content words or concepts within a topic. It structures and ranks the relationships among the topic, the key content words and the details or examples. The content words and details or examples are ranked from the general to the specific and are displayed in a diagrammatic form. This gives students and teachers a framework around which they can organise their learning.

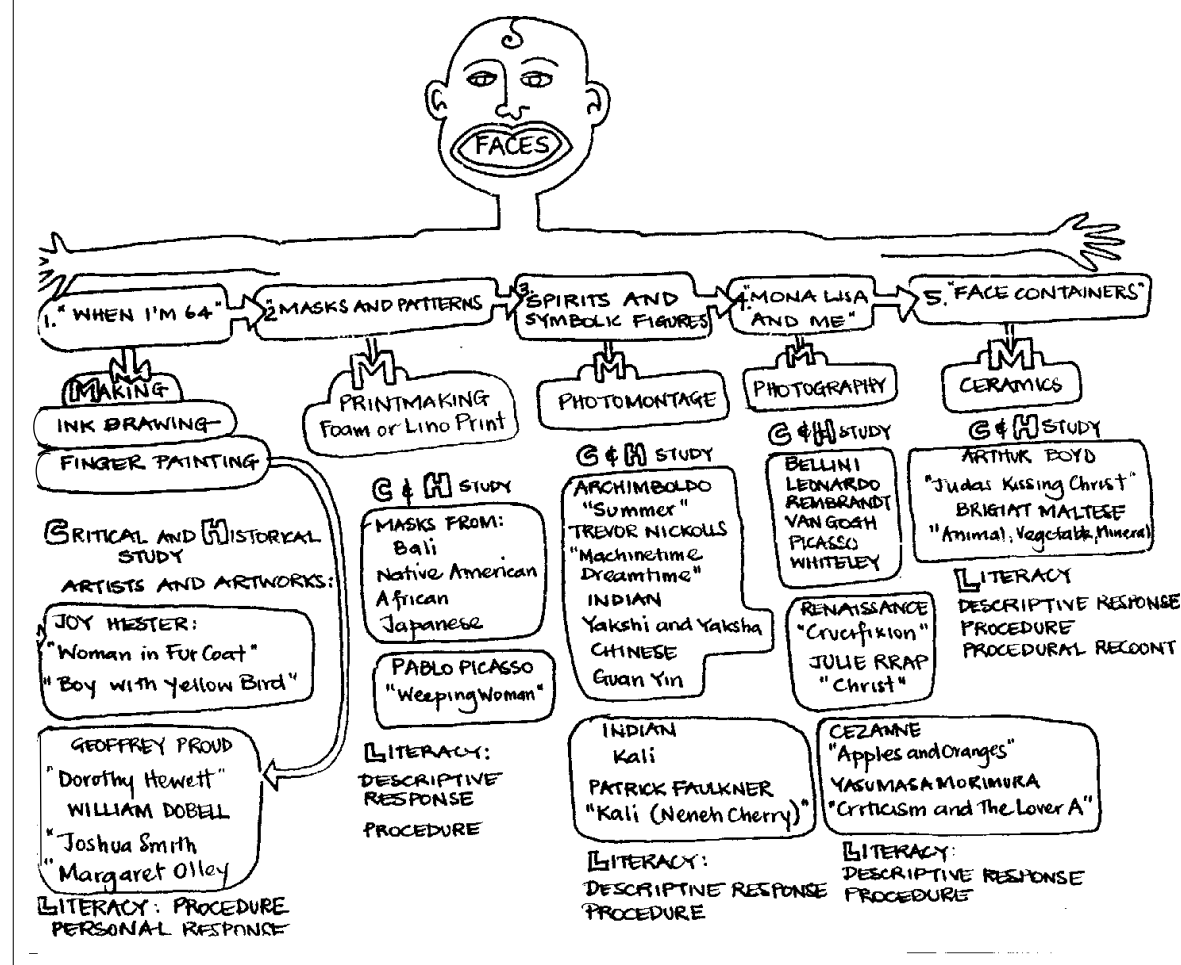
Structured overviews are useful for presenting an overview of a unit of work or for introducing a new topic. They can also be used as scaffolds to structure a reading or writing task. At the completion of a unit of work students might be asked to construct a structured overview to demonstrate their understandings of the topic.

Benefits:

A structured overview:

- clarifies teachers' planning for teaching a topic
- activates students' prior knowledge of the topic and assists them to make links between prior and new knowledge
- clarifies relationships between ideas
- develops students' vocabulary associated with the topic and organises the vocabulary into meaningful groups
- assists students to locate where each piece of information fits into the whole
- helps students to learn how to classify.

Example of a structured overview



Activity sequence 1

When I'm 64 uses the subjective frame to engage, investigate and experiment with the idea of the face in painting as the vehicle for an immediate, sensory, felt and perceived experience. It emphasises how personality and emotions are conveyed in portraits by some artists. This subjective orientation concentrates on the subconscious, intuition and imagination as sources of ideas and meaning, and the recreation of human experience.

Making

Exploring

Students explore the effects achieved by brush and ink, including wet on wet, dry brush, thin lines, and uneven lines.

Students paste experiments in their VAPDs, and write words and phrases to define and describe the effects they have achieved, e.g. wax resist, feathery lines, small, flat brushstrokes, curving shapes, fluffy outlines.

Critical study

Exploring

Look at and discuss Joy Hester's *Woman in Fur Coat (Self Portrait)* c.1950 and *Boy with Yellow Bird*, 1957, in Israel, G. (1997) *Artwise*. Milton, Qld: Jacaranda Wiley.

Students copy the vocabulary list from the textbook into their VAPDs next to photocopies of the works, using arrows and lines to connect words and images.

Developing

Students add the terms "distorted shapes" and "expressive lines" from the text to the vocabulary list.

Demonstrate how to use a dictionary, the text and discussion to develop definitions for the terms. For example, students may use a dictionary to find the meaning of "distorted", then refer to the text and accompanying print to predict what "distorted shapes" might mean. Students share their definitions and through discussion arrive at an agreed definition.

Students write jointly constructed definitions in their VAPDs.

Making

Developing

Students use mirrors to create ink and brush self-portraits expressing emotions, e.g. calm, happy, sad, angry.

Students use distorted shapes to emphasise the emotions.

Resolving

Students exhibit their works in the classroom. The display should also include large cards listing the terms and definitions, taken from the Joy Hester text.

Critical study

Students discuss their own responses to *Woman in a Fur Coat* and those in the textbook.

Model the appropriate vocabulary and encourage students to use it in their talk.

Provide students with some **guiding questions** to assist them in organising their talks.

Examples of guiding questions to assist students

(Orientation)

What are the title and artist's name?

When and where was the artwork created?

What feelings does the artwork communicate to you?

(Description)

What is the work like?

What does it show?

How has it been painted?

(Judgement or comment)

What are your feelings about what is shown?

What are your feelings about the way it has been painted?

Would you recommend it to others and if so to whom?

Students select from the display two artworks to which they will respond in detail.

Activity sequence 1 (continued):

Organise students into two groups and allocate each group one of the selected artworks. In their groups students respond to the artwork using a **jigsaw** technique.

Students use the guiding questions to organise their response and divide up the task.

Jigsaw

Jigsaw is a cooperative group work activity that divides the learning of a topic or text into sections, followed by learning the whole topic or section. Students form “expert” groups that focus on one section or subtopic. The groups then mix experts who share what they know (or each expert reports back to the whole group) enabling an understanding of the whole topic or text.

Benefits:

- promotes cooperative learning
- breaks the learning into meaningful “chunks”, leading to a higher retention rate
- supports less able students and facilitates peer tuition
- provides student-centred learning and variety in learning
- reduces teacher centred communication of information (teacher talking and writing).

Procedure:

1. Students form “home groups” of about six students.
2. Allocate each student a number from one to six.
3. Students then form new groups, i.e. all students numbered one, etc. These new groups are called “expert” groups.
4. Each “expert” group is allocated a topic or section of the topic for which they are responsible. This might involve reading a particular text or section of text and researching or listening to an oral presentation for key information.
5. After a specified time the groups re-form in their original “home” groups. The “experts” then take responsibility for sharing the information they have gained with all members in the group.

Note: For this task students will be given numbers 1, 2 and 3. These will correspond with the orientation, description and judgement stages of the response. Several students from each group will prepare one section of the oral response which they will then present to the other members of their group.

Critical study

Exploring

Students look at a poster or print of Geoffrey Proud’s *Dorothy Hewitt*, 1990, and William Dobell’s *Joshua Smith*, 1943 and *Margaret Olley*, 1948. (Reproductions of Dobell’s portraits can be found in *Artwise* pp.20-1.)

Students use the vocabulary list from the textbook to discuss the portraits and the significance of the Archibald Prize.

Students can then compare the way the three portraits have been painted. Students write the vocabulary list in their VAPDs.

Making

Exploring

Students explore different ways of finger painting in their VAPDs.

Students add labels to their experiments describing the techniques and effects.

Developing

Students create finger paintings depicting what they imagine they might look like at the age of 64.

Resolving

Display students' paintings and discuss possible descriptive titles for each work.

Model writing **noun groups** for students, e.g. *a fat and jolly old grandad with a big red nose, a thin, frail elderly lady with purple hair*, etc.

Noun group

A noun is a word used to represent people, places, ideas and things. Nouns used to name things we cannot see but which exist in thoughts and feelings are known as abstract nouns. (*English K-6 Syllabus* (1998) Board of Studies.)

The noun group (or nominal group) is a group of words used to label and describe things, e.g. artist, painting, colour. A noun group can be one word, e.g. *portrait*, or a cluster of words, e.g. *the expressive oil portrait of Dorothy Hewett by Geoffrey Proud that won the Archibald Prize in 1990*.

The noun group is a language resource that allows the speaker or writer to build up a description. Extended noun groups are often found in English because they enable students to write more complex and technical descriptions. Students can also include an evaluation and an interpretation of the things they are writing about in noun groups.

A noun group may include:

- words which point to the noun: i.e.
articles, e.g. *a, an, the*
demonstrative pronouns, e.g. *this, those*
possessive pronouns, e.g. *my, our, their*.
- words which modify or provide more information about the noun, e.g. number: *two, many, some*
adjectives that describe how the thing looks, feels or seems: *cheerful, curved, floppy, red*
classifiers: adjectives that tell what type, kind or class of thing, e.g. *portrait, oil, Impressionist*
- the thing being described, i.e. the noun or subject, e.g. *painting, canvas, face, subject, feeling, colour*
- qualifiers: prepositional or adjectival phrases and clauses that add information about the thing, including place, time, manner, e.g. *in the work, in Normandy, in 1943, of bright hues, deftly, which is hanging in the Art Gallery*.

Activity sequence 1 (continued):**Some strategies for teaching about noun groups**

Provide a **scaffold table** for students to construct noun groups

Gradually extend noun groups starting with the thing and build words around it.

When students become more proficient, this can be made into a game of “purple prose”, where students can try to pack in the most amount of detail accompanied by a discussion about how difficult it can be to read extended noun groups.

Scaffold table for constructing noun groups

Article/ pointer	Number adjective	Descriptive adjective	Classifying adjective	Noun: main thing	Qualifiers
my	four	expressive	ink	paintings	in the exhibition
the		elongated	curved	shapes	in the artwork
a		joyful and elated		expression	on her face

Noun groups can be about things, including people, items, works, places, feelings and ideas.

In preparation for the demands of stage 6 it is important to develop students’ understanding of how to construct more abstract noun groups by sequencing noun groups, starting with describing more concrete objects in artworks before moving on to more abstract ideas and concepts as things, e.g.

“the long, thin face in the portrait” becomes “the elongated, curved shapes in the artwork”

“one long, continuous gestural line of ink” becomes “an exaggerated, swirling composition of facial features”

“a joyful and elated expression on her face” becomes “the joyful and elated mood of the work”.

Historical study

Exploring:

Give students a model of a descriptive response about Joy Hester's *Woman in Fur Coat*.

Read and analyse with students a descriptive response, discussing the differences between the personal response and the descriptive response.

Students work in small groups and write a descriptive response, using the **scaffold** provided.

Emphasise that the context stage of a descriptive response relates to the *Historical Study* context, because it includes information about time and place.

Descriptive response text type

Purpose of a descriptive response

In visual arts the descriptive response is used to describe an artwork systematically and make an individual response to the artwork as a consequence of the description. It is used to introduce students to several kinds of discourse, including the practices of historical study and critical study, and the cultural, structural and subjective frames. The description stage is central to this text type, focusing on technical categories used to describe and classify artworks, such as subject matter, composition, media forms and techniques, and visual qualities and relationships.

The descriptive response assists students to look at artworks closely and to structure their interactions with and communications about artworks systematically, and forms the basis for informed evaluations, judgements and interpretations.

Structure of a descriptive response

Context:

identifies the artwork with relevant facts and information

Description:

describes different technical aspects of the artwork, e.g. subject matter, media and techniques, visual qualities and relationships

Reaction:

responds personally to the artwork as a consequence of technical description

Language features of a descriptive response

- Noun groups to extend description
- Uses technical terms
- Information organised into paragraphs which usually begin with a topic sentence

Activity sequence 1 (continued):**Scaffold of a descriptive response**

Context: *Identify the artwork through relevant facts (title, artist, date, etc.)*

Provide information about the artist (dates, country, why important)

Description: *Describe the subject and the way it has been arranged (composition and location)*

What effect does this communicate?

Describe the media and techniques used to make this work. What effect does this communicate?

Describe the main visual qualities or relationships.

What effects do these communicate?

Reaction: *What is unique, individual, interesting about this work?*

What has the work communicated to you?

Example of a descriptive response

Stage	Technical information	Text
Context	Identify artwork	“Woman in a Fur Coat (Self-portrait)”, circa 1950, was painted by the Australian artist Joy Hester using black ink on cartridge paper.
	Information about artist	Joy Hester worked mainly in Melbourne in the 1940s and 1950s and her expressive artwork was more appreciated after her early death from cancer in 1960.
Description	Subject matter and location	The artist’s head and shoulders fill the paper, and she looks out of the picture with a tired and sad expression, as if she is about to cry.
	Effect of subject matter and location	The shape of the face draws the viewer into the work, to her staring eyes, the thick dark lines between them and her angular mouth.
	Materials and techniques	Joy Hester has brushed the black ink onto the cartridge paper using different techniques, including thick flowing linework and dry brushstrokes.
	Effects of materials and techniques visual qualities and relationships	The work is not realistic and looks like it was done quickly to capture the feelings of the artist at that time. The visual qualities emphasised in this artwork are curved lines, rounded and angular shapes and fuzzy textures. These qualities are contrasting, which gives the work a strong impact.
Reaction	Unique qualities of artwork	Joy Hester’s style is simple and very expressive, as if she has taken away anything that is not important and made the main things stand out.
	What the artwork communicates	“Woman in a Fur Coat (Self-portrait)” is a powerful work which communicates directly to the viewer the sad and tired feelings of the artist.

Activity sequence 2

Masks and patterns uses the structural frame for students to explore visual systems used to communicate information in creating a graphic print. Students focus on colour, shape and pattern as carriers of meanings. The human face, in this case, becomes a sign that represents generalised ideas and feelings, like a persona mask in drama or ritual.

Making

Exploring

Provide students with a copy of a list of words which describe emotions, e.g. *traumatised, exuberant, delighted, disappointed, surprised*.

Give students another sheet with pictures of faces taken from artworks which depict the emotions. Students work in small groups to match the words with the illustrations.

Groups compare their responses and use a dictionary to check any words they are unsure of.

Students play a guessing game, choosing words they would like to represent and acting out facial expressions to represent the chosen words. Other students quickly draw the expression and guess the word portrayed by writing it next to the sketch. The first student to guess and spell the word correctly gets the next turn to act.

Students explore colours and patterns to communicate the expression, using **vocabulary clines** and **word wheels**.

A **vocabulary cline** ranks related words or terms along a scale of intensity or polarity. Students refine their knowledge of words or terms that describe or define a particular subject.

Procedure

1. Prepare cards with terms.
2. Students work individually, in pairs or in groups, to arrange the words along the cline. (Use “Blu Tack” to allow for changes.)

Alternatively, students could collect their own terms by researching or brainstorming, and write them on blank cards.

Example of a warm and cool colour cline

Students record names and colours of paint bottles on cards using paint colour, as well as a card for warm and cool. They may also arrange the actual bottles in order, justifying their placement, then recording the cline in their VAPDs by painting patches of each colour along the cline.

warm colours

cool colours

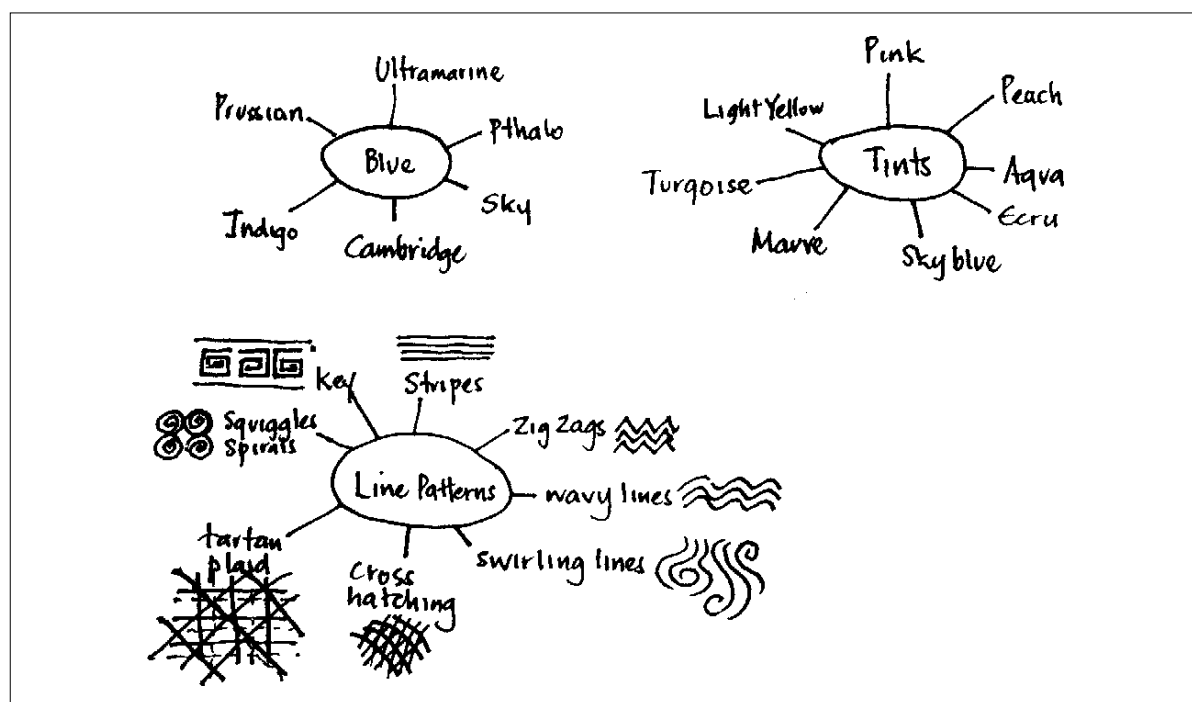
Colour cards for paint

royal purple	pthalo blue	violet blue	emerald green
lime green	orange	yellow ochre	lemon yellow
scarlet	crimson	chocolate brown	warmest
coolest			

Word wheels can be used to:

- record a brainstorm
- review a topic
- ^a match everyday terms with more technical terms in columns

Examples of word wheels



Activity sequence 2 (continued):**Historical study***Exploring*

Give students a prepared worksheet with examples of masks from different cultures, e.g. Balinese, Native American, African, Japanese with separate lists of brief contextual information.

Students cut out mask pictures and context cards and discuss what the masks may represent and be used for, then match the masks with their contexts.

Guide discussion and provide more detailed information about those works which present difficulties for students.

When the group has completed the task, students paste the pictures together with the correct contexts in their VAPDs.

Making*Developing*

Students develop designs for face masks, concentrating on the shape of the face and facial features, e.g. eyes, eyebrows, nose, mouth, ears, hair, to communicate chosen feelings.

Demonstrate how mind maps can be used to organise different ideas.

Students complete a mind map of their planned design.

A **mind map** is a creative pattern of connected ideas presented visually and verbally.

Benefits

- develop better understandings of new topics or materials
- enhance recall of new material
- cater for different learning styles

Procedure

In the centre of the page, draw a picture representing the main idea.

Draw thick branches off the central image to represent the main topics. Label each branch with the topic title (one key word or term per branch).

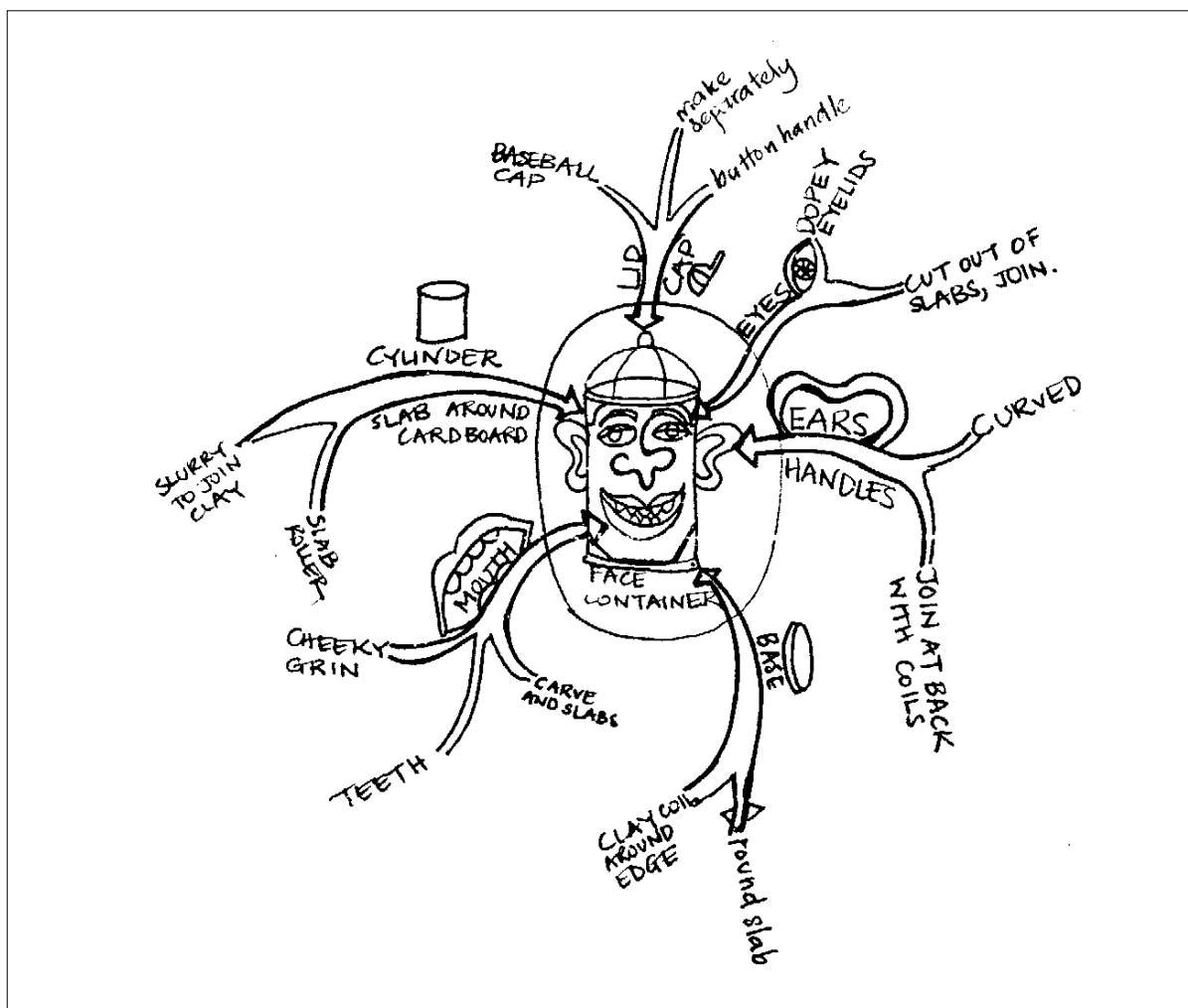
Branch off with thinner lines to represent sub-topics (add pictures).

Branch off with even thinner lines to represent details (add pictures).

Colour code each topic to aid recall.

Use capital letters for topic, lower case for subtopics and details.

Example of a mind map



Students select appropriate colour schemes and patterns to communicate ideas about their mask designs.

Students write descriptions of colours and patterns in noun groups using vocabulary lists displayed in classroom, e.g. muted; wispy strains of blue; three striking, bold, vertical lines.

Historical study

Exploring

Assist students to research and make context, description and reaction word lists for a descriptive response to *Picasso's Weeping Woman*.

Developing

Work with students to construct jointly the context stage of a descriptive response to Picasso's *Weeping Woman*.

Activity sequence 2 (continued):**Critical study***Developing*

Teacher and students jointly construct the description and reaction stages of a descriptive response to Picasso's *Weeping Woman*.

Making*Resolving*

Give students a model **procedure** on "How to make a lino (or foam) print" to accompany a demonstration of the stages of the technique.

Procedure text type**Purpose of a procedure text type**

The procedure is used to instruct someone in how to do or make things. In visual arts this text type is closely connected with making, and is frequently communicated in spoken form during the exploring and developing stages of the learning cycle. Procedures are commonly heard in demonstrations or structured making activities, when students are exploring new or unfamiliar techniques and technologies in media forms. As texts, they can be presented in graphic and visual ways, and are frequently integrated with diagrams, illustrations, photographs, etc.

Structure of a procedure

<i>Goal</i>	Sets out what is to be made or done, often in the form of a title
<i>Materials or equipment</i>	An optional stage, listing what things are needed to complete the task and achieve the goal
<i>Steps</i>	The actions required to complete the task, listed in the order in which they will be performed.

Language features of a procedure

Technical terms are used to label or name the equipment and materials, e.g. *foam plate, brayer, roller, palette knife*

Action verbs are used at the beginning of each step, e.g. *design, trace, score, roll, burnish, register*

Words which tell how, where, when and for how long are included, e.g. *carefully, on the perspex sheet, one at a time, for three hours*.

Example of a procedure

Goal:

How to make a lino print

Materials and equipment:

paper (for designing and printing)	tape	carbon paper
lino tiles	cutting tools	bench hooks
newspaper	perspex sheets	printing inks
spatulas	rollers for inking up and printing	spoons

Steps

1. Draw up your design concentrating on lines and shapes.
2. Tape your design to a window and trace it onto the back of the paper, so that you have a design that is back-to-front.
3. Tape the back-to-front design to your lino tile with a piece of carbon paper between and draw over your design to transfer it onto the lino tile.
4. Place the lino tile onto a bench hook on the edge of the desk and carve the lines and shapes, with the cutting tools always pointing away from you. Remember that what you cut away will not print.
5. When you have finished cutting out your design, spread out newspaper on the printing area and place a perspex sheet on top.
6. Apply ink to the perspex sheet with a spatula and use an inking roller to spread the ink.
7. Cover the roller evenly.
8. Roll the ink onto your lino tile.
9. Carefully line up and place your printing paper on to the inked lino tile, then use a printing roller to press the ink onto the paper.
10. Rub and burnish the paper with the back of a spoon to print all the details of the design.
11. Re-ink your lino tile for each new print.
12. When you have finished your edition of prints, clean the ink off your lino tile and carve away more lines and shapes for your next colour.
13. Print the next colour onto the first prints, carefully registering each print so that it lines up on the first colour.
14. Repeat cutting and printing colours to finish your print.
15. When the prints are dry, write the edition number, title and your signature on each of the prints in the edition.

Activity sequence 2 (continued):

Text annotated to demonstrate language features

How to make a lino print

Materials and equipment:

paper (for designing and printing)	tape	<i>carbon paper</i>
lino tiles	cutting tools	<i>bench hooks</i>
newspaper	<i>perspex sheets</i>	<i>printing inks</i>
spatulas	<i>rollers</i> for inking up and printing	spoons

Steps

1. **Draw** up your design concentrating on lines and shapes.
2. **Tape** your *design* to a window and trace it onto the back of the paper, so that you have a design that is back-to-front.
3. **Tape** the back-to-front design to your lino tile with a piece of carbon paper between and **draw** over your design to transfer it onto the lino tile.
4. **Place** the lino tile onto a bench hook on the edge of the desk and **carve** the lines and shapes with the cutting tools always pointing away from you. **Remember** that what you cut away will not print.
5. When you have finished cutting out your design, **spread** out newspaper on the printing area and **place** a *perspex sheet* on top.
6. **Apply** ink to the perspex sheet with a spatula and **use** an inking roller to spread the ink and evenly cover the roller.
7. **Cover** the *roller* evenly.
8. **Roll** the ink onto your lino tile.
9. Carefully **line up** and **place** your printing paper on to the inked lino tile, then use a printing roller to press the ink onto the paper.
10. **Rub** and **burnish** the paper with the back of a spoon to print all the details of the design.
11. **Re-ink** your lino tile for each new print.
12. When you have finished your edition of prints, **clean** the ink off your lino tile and **carve** away more lines and shapes for your next colour.
13. **Print** the next colour onto the first prints, carefully registering each print so that it lines up on the first colour.
14. **Repeat** cutting and printing colours to finish your print.
15. When the prints are dry, **write** the edition number, title and your signature on each of the prints in the edition.

italicised text

some examples of technical language

bold text

action verbs, usually at the beginning of each step

underlined text

words which tell how, where, when, why and for how long

Students create 3 or 4-colour lino or foam prints of mask designs.

Activity sequence 3

Spirits and symbolic figures is directly linked with **Masks** and **patterns**. However, here the cultural frame is used to enable students to make connections with specific cultural contexts and the conventions of representation.

Students collect images of related objects from magazines, e.g. flowers, plants, machines, insects and food, and create a photomontage of an allegorical portrait or icon, which represents the kinds of objects and ideas associated with them, e.g. “Flower spirit”: Hippie, “Car spirit”: Speed demon, “Junk Food spirit”: Zitface. The cultural frame is also used in this unit in historical study for students to investigate community identities through particular shared signs, symbols and conventions.

Making

Exploring

Students collect and cut out photographs of related objects from magazines.

Developing

Students brainstorm words and ideas about the objects, recording them in word webs. Students choose the words they like and develop ideas for a composition of their ‘spirit’ photomontage. They also collect and cut out letters and words to include in their picture.

Historical study

Exploring

Students look at and discuss a range of figures from different cultures, such as Archimboldo’s *Summer*, 1573, Trevor Nickolls’ *Machinetime Dreamtime*, Indian *Yakshi* and *Yaksha* figures, and Chinese *Guan Yin*. Students use information provided with the reproduction of the artwork to write sentences for the context stage of a descriptive response to one work.

Critical study

Developing

Guide a class discussion comparing a traditional Indian image of the goddess Kali with Patrick Faulkner’s *Kali* (Neneh Cherry) 1990.

Resolving

Students create their spirits or allegorical figures, integrating collaged text in the image.

Critical study

Developing

Work with students to construct jointly sentences describing the subject matter, media and techniques employed in Fiona Macdonald’s *Grotesque No.1*, in *In the picture*. These sentences will form part of the description stage in a descriptive response.

Resolving

Students independently construct a text describing the subject matter and forms (materials and techniques) and effects in their own artworks. The texts can be displayed with the students’ work.

Activity sequence 4

Mona Lisa and me uses the postmodern frame, with students recontextualising other works by staging and photographing posed “tableaus” from famous portraits, including humour, irony and parody in their own image making. Again, the cultural frame in historical and critical study provides a basis for understanding the cultural origins and appreciating the changed meanings they have created.

Making

Exploring

Display a selection of posters of famous portraits and faces by artists (Giovanni Bellini, Leonardo da Vinci, Rembrandt, van Gogh, Picasso, Whiteley, etc.)

Demonstrate studio photography techniques, including using lighting and placing the camera on a tripod.

Have students pose in imitation of a famous portrait.

Provide students with a scaffold of a **procedural text**. In groups students write a procedure for taking a portrait photograph.

Scaffold of a procedural text

Goal: How to take a portrait photograph

*Equipment
needed:*

Steps:

Critical study

Exploring

Students look at and compare either Julie Rrap’s *Christ* with an example of a Renaissance crucifixion painting or Yasumasa Morimura’s *Criticism and the Lover A*, 1990 with Cezanne’s *Apples and Oranges*, circa 1895-1900 and discuss changed meanings in the works. (Reproductions of these paintings can be found in *Artwise*.)

Developing

With students, choose one of the above works and jointly construct the reaction stage of a descriptive response.

Making

Developing

Students choose a poster and work with partners or in groups to take photographs and create appropriations and pastiches of the works.

Resolving

Assist students to print and display photographs with posters of works they have appropriated.

Students research artworks and participate in a **hot seat** activity about artworks.

N.B. Students might require assistance with locating appropriate resources for their research. Assist students to select suitable reference materials in the school library or on the Internet.

Hot seat is a talking and listening activity based on an interview. It enables peer testing of students' knowledge of a topic, in this case an artist or artwork. It also enables students to clarify their understandings about artists and artworks and orally rehearse what they might later be required to communicate in writing.

Procedure

Students take turns acting in the roles of interviewer and interviewee (the person in the hot seat). The aim of this activity is to inform and entertain by facilitating talk, as in a television interview, and not to ask questions which are too hard, irrelevant or designed to "stump" the interviewee.

Scaffold the activity by modelling some questions and jointly constructing appropriate questions before the activity. The students use the questions to research the artwork to prepare for being in the "hot seat". Students may choose to reframe the questions.

Example of questions relating to a descriptive response (for hot seat)

(context stage)

What is the title of the portrait? Who painted it? Did they know each other well? When was it painted? Where is the person from?

(description stage)

What is the person doing? How did the person have to pose? Would the pose have been comfortable or easy? What sense does the pose portray? (e.g. important, in control, etc.)

(reaction stage)

What feelings and ideas was the artist trying to communicate? How well did the artist achieve his or her purpose?

Note: Students in the hot seat may be asked to take on the role of the subject of the portrait or of the artist. Questions can then be modified to reflect this different perspective.

Students independently construct the reaction stage of a descriptive response.

Display students' texts with an exhibition of their photography.

Activity sequence 5

Face containers allows the students to make individual choices of frame by selecting one of the approaches from the previous learning experiences to design and make a lidded ceramic container with anthropomorphic (human) features.

Critical study

Exploring

Students build field by looking at, reading about and discussing Arthur Boyd's *Judas Kissing Christ*, 1952-3, making a summary of the information they find under context, description and reaction headings.

Developing

Work with students to construct jointly a descriptive response about an artwork.

Students independently construct a descriptive response about Brigiat Maltese's *Animal, Vegetable, Mineral*, 1994. Negotiate the **assessment criteria** with students prior to the commencement of the task.

Assessment criteria for a descriptive response

	always	mostly	not yet
Whole-text level			
The text describes and responds	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The text deals with <i>Animal, Vegetable, Mineral</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Paragraphs are used to organise the writing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sentence level			
Sentences are complete and accurate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A variety of simple, compound and complex sentences is used	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Punctuation is correct, e.g. capital letters, commas, full stops	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
References are correctly cited	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Word level			
Noun groups are used to extend descriptions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Most common words are spelt correctly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Technical words are used appropriately and spelt correctly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Making

Demonstrate how to make a ceramic face container.

Conduct a modified **dictadem** activity. Provide students with a **proforma** to guide their note taking while they watch the demonstration.

Note: It will be necessary to have ceramic containers in different stages of completion to demonstrate the complete process in one lesson. Alternatively, the demonstration could be spread over several lessons.

A **dictadem** is a variation on the dictagloss* strategy.

Instead of reading the text aloud, the teacher carries out the demonstration and the students record the procedure while watching the demonstration. Students then carry out the task.

Proforma for recording procedure

Goal: To make a ceramic face container

Number	Action	Material	How/Where
--------	--------	----------	-----------

Sample completed proforma

Goal: To make a ceramic face container

Number	Action	Material	How/Where
1.	Design	plan	in VAPD
2.	Prepare	cardboard cylinder	by loosely wrapping newspaper around it
3.	Roll	clay	with slab roller
4.	Cut	clay	
5.	Put	clay	between 2 canvas sheets
6.	Roll	clay	through slab roller until right thickness
7.	Cut	clay	into rectangle
8.	Wrap	clay rectangle	around cylinder
9.	Join	ends	by scoring the clay and using slurry
10.	Make	parts of face	
11.	Join	face	to cylinder
12.	Make	lid	for cylinder
13.	Paint	face and lid	with coloured slips
14.	Scratch away	some clay	
15.	Dry	container	thoroughly
16.	Bisque fire	container	in kiln
17.	Paint	details	using underglaze colours
18.	Glaze	container	except base and lid
19.	Glaze fire	container	in kiln

Activity sequence 5 (continued):***Dictagloss**

A dictagloss is a useful activity for assisting students to use language for learning. It also develops listening and note taking skills. A passage is read aloud at normal pace while students write down key words and phrases. The passage is re-read and students add other important details. Students then work in groups or individually to reconstruct the text.

Developing

Students choose from previous activities, i.e. expressive portrait, patterned mask, symbolic spirit, appropriated famous face, and plan a frontal and profile view based on a cylindrical shape in their VAPDs.

Students create a mind map to plan different features (eyes, nose, ears, mouth, hair, hat, etc).

Introduce the **Procedural recount text type** using a model. Students discuss similarities and differences between a procedure and a procedural recount. Students create a structured overview as a scaffold for their recount.

Procedural recount text type**Purpose of a procedural recount**

In visual arts the procedural recount is used to recount or retell, in order and with accuracy, the goal, steps and outcomes of an artistic activity. Procedural recounts are commonly used to record exploring, developing and resolving activities in students' VAPDs. The recount forms the basis for learning the biographical and historical recount for historical study in subsequent units.

Structure of a procedural recount

- Orientation:* states the aim of the activity. This may be in the form of a heading.
- Record of steps:* recounts the steps taken to complete the activity and records relevant observations in time order.
- Result:* makes a generalised statement about the activity and may include some personal reactions or evaluation.

Language features of procedural recounts

Time words are often used at the beginning of sentences, e.g. *first, then, next, after, the following lesson, finally*, etc.

Verbs are in the past tense.

Strategies for teaching procedural recounts

1. Provide students with a set of jumbled sentences recounting their making activity. Students cut out and reorganise the steps in time order.
2. Provide students with a jumbled recount of their making activity in one colour and a set of time words in another colour. Students attach the appropriate time words to the steps to complete the text.
3. Copy a procedural recount of a making activity onto an overhead transparency. Discuss with students the structure and language features of the text.

4. Following an activity students recall the steps they took. These are scribed onto an overhead transparency. Students may suggest alterations to ensure that all steps are recorded and that the meanings are clear.
5. Students may write recounts of their own making activities in their VAPDs, using a scaffold.
6. Students may examine an artist's technique, using the structural frame, then develop a recount of the stages the artist used to make the work.

Model of a procedural recount

<i>Orientation</i>	How I made my ceramic cylinder face container
<i>Record of steps</i>	<p><i>First I designed my plan for the face pot in my VAPD.</i></p> <p><i>Next I prepared my cardboard by loosely wrapping newspaper around it so that I could take my clay off.</i></p> <p><i>Then I used the slab roller to roll out the clay. I cut a thick slab of clay, placed it in between two canvas sheets and passed it through the slab roller until it was the right thickness. I cut the slab into a rectangle and carefully wrapped it around the cylinder and joined the ends by scoring the clay and using slurry (sticky clay).</i></p> <p><i>After this, I made the parts of the face and joined them to the cylinder. I also made a lid for the container that looked like a hat.</i></p> <p><i>When the container and lid were made and were still wet, I used coloured slips to paint them and scratched away some of the original clay colour. I <i>then</i> left it to dry thoroughly <i>before</i> it was bisque fired in the kiln.</i></p> <p><i>After the bisque firing, I painted more details on it using underglaze colours and <i>then</i> covered it with two layers of clear glaze, leaving the base of the container and lid unglazed. <i>Finally</i>, the container and lid were glaze fired in the kiln.</i></p>
<i>Result</i>	<p>My finished work was different from my first plan in my VAPD because I was learning more as I made it and got better ideas. I learned a lot of skills and techniques of working with clay and ceramic equipment. It took a long time to finish but I enjoyed the experience and liked my ceramic face. All of the faces made by the class were very different, with many ideas and personalities. They looked very effective when they were displayed together.</p>
<i>italicised text</i>	time words
bold text	past tense verbs

Note: This procedural recount is written in first person (I). Procedural recounts can also be in third person (she/he, they).

Activity sequence 5 (continued):**Scaffold of a procedural recount**

Orientation:

Record of steps:

Result:

Note: This text type is also often chosen by students to produce texts about excursions to exhibitions, but in such cases recounts are not valued as highly as reports and responses. This emphasises the need to indicate to students and explicitly teach the kinds of texts which are most appropriate for successfully completing a task.

Resolving

Students create hand-built, ceramic containers with lids, decorated with built-on and painted facial features.

Work with students to construct jointly a procedural recount about students' artmaking experiences, using a scaffold to record their work. Negotiate with students the **assessment criteria** which will be used to evaluate their writing.

Assessment criteria

Whole-text level	always	mostly	not yet
The text retells in order the steps undertaken to complete the task.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The text includes an orientation, record of steps and a result or summation of the experience.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Paragraphs indicate the stages of the text.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sentence level			
Sentences are complete and accurate.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A variety of simple, compound and complex sentences is used.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Punctuation is correct, e.g. capital letters, commas, full stops.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Word level			
Time words are used to indicate the sequence.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Verbs are in the past tense.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The results stage includes words which express judgement or evaluation.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Most common words are spelt correctly.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Technical words are used appropriately and spelt correctly.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

References:

Board of Studies NSW. (1994) *Visual Arts Years 7-10 Syllabus*. Board of Studies NSW, Sydney.

Board of Studies NSW. (1997) *Visual Arts Years 7-10 Support Document*. Board of Studies NSW, Sydney.

Chee, L., Broos, L., & Slade, L. (1996). *In the picture*. Oxford University Press, Melbourne.

Education Department of South Australia. *Teaching and Learning Strategies for ESL Learners R-12*.

Israel, G. (1997). *Artwise*. Jacaranda Wiley, Milton, Qld.

Rothery, J. (1994). *Exploring Literacy in School English*. Disadvantaged Schools Program, Metropolitan East Region, NSW Department of School Education, Erskineville.

National Professional Development Program. (1997) *Literacy for Learning, Years 5-8*, CD-ROM, Commonwealth Department of Employment, Education, Training and Youth Affairs

Acknowledgements

This unit of work also draws on unpublished research and teaching materials by:

- Dr. Julia Atkin (Learning Styles).
- Dr Joan Rothery (Curriculum Cycle and Literacy in Visual Arts).
- *Write it Right: Secondary Literacy Project*, Disadvantaged Schools Project, Metropolitan East Region.



Chapter 5: Planning a whole-school approach to literacy

Focus on Literacy acknowledges that “improved student outcomes come from commitment and collaborative decision-making at the school level, reinforced by individual teachers in each classroom.”

Change is influenced by teachers who are committed to improving levels of students’ literacy and who are supported by the school executive.

Before introducing new literacy programs, it is essential to gain accurate data from a range of evaluative strategies. This evaluation could address the following issues:

- *What are we doing now? Is it working?*
- *Are outcomes improving? How do we know?*
- *Which programs are worth keeping or improving?*
- *What expertise is available in the school community?*
- *What are the training and development needs of staff?*

The result of the evaluation should be the design and development of an action plan to improve student literacy. This plan needs to focus on the following:

- a whole-school approach across all curriculum areas
- a literacy strategy that is written into the annual school plan
- the setting of high and achievable standards
- the involvement of all teachers
- support from school leaders, colleagues and consultants
- ongoing professional development opportunities
- parental and community involvement and support
- regular monitoring and assessment of student progress
- intervention programs for students with special needs
- acceptance by students of their responsibility for their own life-long learning, development and progress.

(Focus on Literacy, p.18)

A creative arts faculty approach

The development of effective literacy strategies in a creative arts faculty requires the processes of planning, writing and evaluating. Enhanced literacy outcomes will result from the following three-stage approach:

1. Getting started: preparing for literacy development
2. Putting it together: planning literacy strategies and learning activities
3. Making it work: implementing creative arts literacy strategies and assessing students' progress.

Stage 1

Getting started: preparing for literacy development

The ELLA (English Language and Literacy Assessment) results provide diagnostic information regarding levels of student literacy that teachers will find useful in developing strategies and programs.

Consider the following sequence of activities.

- As a creative arts faculty, discuss the implications of a literacy strategy with particular reference to the following issues:
 - Why are students' literacy skills important?
 - Why should creative arts teachers teach literacy skills?
 - Why introduce a whole faculty approach?
- Discuss the implications of the ELLA results with the creative arts staff and the school literacy team with particular reference to the following:
 - What are the school priorities for literacy?
 - What are the specific literacy needs for creative arts students?
 - What literacy outcomes should we expect Year 7 students to demonstrate by the end of the year?
 - What are the appropriate roles of creative arts teachers in the whole-school approach?
- Identify:
 - the text types commonly used in creative arts classrooms
 - strategies to improve students' confidence in handling a variety of text types.
- Identify:
 - explicit learning and teaching strategies across the four arts forms to improve students' literacy skills in reading, writing, speaking and listening.

Stage 2

Putting it together: planning literacy strategies and learning activities

Explicit and systematic teaching and learning strategies should be incorporated into existing subject-based units of work.

- Select a unit of work and identify the learning outcomes and the literacy demands.
 - What do we expect students to be able to demonstrate at the end of this unit?
 - Where could specific literacy strategies be included for maximum effect?
 - What content will be addressed and what strategies will be used?
 - Which skills will be targeted in this unit?
- Prepare examples of literacy strategies specific to the unit such as cloze passages, dictagloss, blurbs, blank Venn diagrams and mind map skeletons and scaffolds for writing tasks.
- Identify assessment strategies.
 - What formal or informal tasks can be used to assess students' skills, knowledge and progress?
- Critically discuss the materials with colleagues. Modify and share teaching resources based on other units of work.

Stage 3

Making it work: implementing creative arts literacy strategies

- Encourage discussion among teachers about the successful integration of literacy strategies into classroom practice. Share teaching strategies with colleagues in other key learning areas.
- Consider team teaching approaches involving a member of the literacy team, STLD or ESL staff. Collaboration at this level will help to identify issues related to planning and delivery.
- Discuss with students the purpose of tasks and activities, the strategies they prefer and associated difficulties or problems.
- Plan intervention programs for students who need remediation.
- Report the success of particular literacy strategies to the whole staff.
- Provide professional development opportunities and organise network meetings.

To make a real difference, the culture of the creative arts faculty should reflect the following teacher characteristics:

- high expectations of students
- an acceptance that learning outcomes will improve with enhanced literacy skills
- feeling comfortable about visiting colleagues' classrooms and learning from the experience
- sharing the successes and failures of classroom practice
- a willingness to try a range of new classroom strategies
- seeking professional advice and sharing teaching experiences.

To make a real difference, the teaching and learning programs of the creative arts faculty should demonstrate:

- literacy strategies and realistic resources
- regular informal evaluation
- continual cycles of new teaching strategies
- activities that meet students' literacy needs
- activities that assess student progress
- feedback to students
- extension and remediation activities
- ongoing assessment of students' literacy progress
- linking with parents and the feeder primary schools
- interacting with teachers from other faculties
- linking with the school's literacy support team.

A creative arts faculty approach to literacy

Getting started

Steps	Things to consider
1. Introduce literacy	<ul style="list-style-type: none"> • Why is literacy important? • What is the literacy approach of the whole school? • What is the role of the creative arts faculty? • What support is available for the faculty?
2. Identify literacy needs in creative arts	<ul style="list-style-type: none"> • What are the demands of creative arts? • What literacy skills are required of students in creative arts? • What literacy skills, knowledge and understandings do Year 7 students bring with them from primary school?
3. Become familiar with text types	<ul style="list-style-type: none"> • What are text types? • What text types are used in creative arts?
4. Identify literacy strategies	<ul style="list-style-type: none"> • What teaching and learning strategies develop literacy skills? • What strategies are most appropriate for creative arts?

Organise a faculty meeting.

Invite:

- *school literacy coordinator*
- *district literacy consultant*
- *creative arts consultant.*

Examine relevant syllabus outcomes.

Link with your feeder primary schools.

Use the NPDP CD-ROM, Literacy for Learning, Years 5-8.

Collect a range of strategies and examples.

See Chapter 4 in this document.

Putting it together

Steps	Things to consider
1. Develop an action plan	<ul style="list-style-type: none"> • What are we trying to do? • What needs to be accomplished? • What literacy skills should we focus on in our creative arts programs? • What resources are available to the faculty? • Where will we start? • How will we know that we are making a difference?
2. Start with a current unit of work	<ul style="list-style-type: none"> • What do we expect students to be able to do at the end of the unit? • What literacy skills are needed to achieve the outcomes? • What literacy strategies are already in place? • Where in the unit could other literacy strategies be included? • What assessment methods can be incorporated? • How will we monitor the unit?
3. Strengthen other units of work	<ul style="list-style-type: none"> • What unit of work will we work on next? • Who will be responsible for rewriting each unit? • What is our timeline for development? • How will we monitor each unit?

Discuss in faculty meetings.

Link in with the whole-school literacy plan.

Select one unit of work to start with.

Revisit creative arts outcomes and identify literacy strategies.

Discuss at regular faculty meetings.

Allocate tasks within faculty.

Use creative arts or literacy consultants for support.

Making it work

Steps	Things to consider
1. Implement the units of work	
2. Collect evidence	<ul style="list-style-type: none"> • How best can we use student work samples? • What types of anecdotal evidence can we collect? • What formal assessment tasks should we include in each unit? • What other types of information can we collect about student achievement?
3. Evaluate the units of work	<ul style="list-style-type: none"> • Do the literacy strategies relate to the unit outcomes? • Have we addressed all literacy areas (reading, writing, talking and listening) in our units? • Have we catered for all students? • How much time is spent on developing literacy in the creative arts unit? • Has students' achievement of outcomes improved? • What can we do better next year?
4. Some personal reflection	<ul style="list-style-type: none"> • Where have I focused my development in literacy? • What do I already know? • What have I overlooked? • What skills do I have in the literacy field that will be of benefit to others? • What skills and knowledge of literacy do I need in order to do my job better?

Teach the units of work.

Identify formal and informal assessment strategies.

Use pre-planned evaluation strategies.

Discuss at faculty meetings.

Link to whole-school plan.

Take time for some individual reflection.